

**Luciany Margarida da Silva**

**Character, Language and Translation: a Linguistic Study of  
Character Construction in a Cinematic Version of Williams'**

***A Streetcar Named Desire.***

**Florianópolis  
1999**

**Universidade Federal de Santa Catarina  
Pós-Graduação em Inglês e Literatura Correspondente**

**Character, Language and Translation: a Linguistic Study of Character construction  
in a Cinematic Version of Williams' *A Streetcar Named Desire*.**

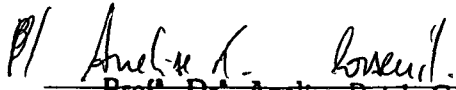
**Luciany Margarida da Silva  
Tese submetida à Universidade Federal de Santa Catarina para a obtenção  
do grau de Mestre em Letras  
opção Língua Inglesa e Lingüística Aplicada**


**Florianópolis  
Março 1999**



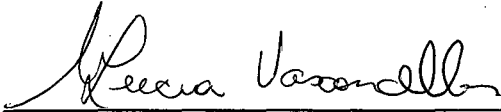
Esta dissertação foi julgada e aprovada em sua forma final pelo programa de Pós-Graduação em Inglês para a obtenção do grau de

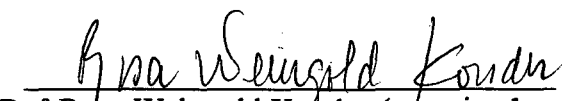
Mestre em Letras  
Opção Língua Inglesa e Linguística Aplicada ao Inglês

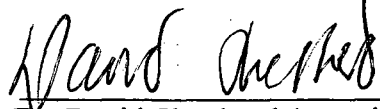
  
Prof.<sup>a</sup> Dr.<sup>a</sup> Anelise Reich Gorenfeld  
Dr.<sup>a</sup> Barbara O. Baptista  
Coordenadora  
UFSC - Pós-Graduação em Inglês e Literatura em Inglês

  
Dr.<sup>a</sup> Maria Lúcia B. Vasconcellos  
Orientadora

BANCA EXAMINADORA:

  
Dr.<sup>a</sup> Maria Lúcia B. Vasconcellos (orientadora)

  
Dr.<sup>a</sup> Rosa Weingold Kohder (examinadora)

  
Dr. David Shepherd (examinador)

To

Margarida  
Nilton  
Junior  
Rodrigo  
Ricardo

## ACKNOWLEDGEMENTS

This thesis is the product of three long years of study in which many people have directly and indirectly contributed. Some of the meanings realized in this thesis were foregrounded through the contribution of very dedicated and special people who helped me by teaching me how to write, how to carry out research, how to read carefully. Some others still dedicated and special ones have helped me by providing bibliography, interpreting the examples, lending books and papers, reading the previous versions of this study and last but no least, by supporting me with their love and friendship. Therefore, I would like to sincerely thank:

- **Prof. Dr. Maria Lucia B. Vasconcellos**, my advisor, for her friendship and academic support. She taught me how to write and carry out research and this thesis only happened because she believed in my potential.
- **Prof. Dr. Rosa Konder**, for having immediately accepted to be a member of the examining committee and for helping me, as the external reader of this thesis, with her explanations and suggestions.
- **Prof. Dr. David Shepherd** and **Prof. Dr. Viviane M. Heberle**, for having immediately accepted to be members of the examining committee and for having helped me with their explanations and suggestions.
- For my friends **Adriana de C. Küerten Dellagnello**, **Lincoln P. Fernandes**, **Maria Ester W. Moritz**, **Luciane Baretta** and **Rosane Silveira**, for having patiently listened to my constant comments and discussions about the content of this thesis.
- My parents **Nilton E. da Silva** and **Margarida M<sup>a</sup> da Silva**, for having respected and supported my attempts to write a good work.
- My boyfriend **Lauro Joaquim da Silva Junior**, for having pushed me further with his love and precious support.
- **Prof. Dr. Christian Matthiessen**, for some crucial suggestions made and for helping me solve all the doubts I had concerning the theory and the analysis of the corpus.

- **Prof. Dr. José Luiz Meurer, Prof. Dr. Erich Steiner, Prof. Dr. Beverly Lewin, Prof. Dr. Geoff Thompson, Prof. Dr. Peter Fries, Prof. Dr. Malcolm Couthard, Prof. Dr. Michael Gregory and Cesira Consorte**, who during the ISFC25 (25<sup>th</sup> International Systemic Functional Congress) contributed with valuable suggestions.

On the administrative side, I would also like to express my gratitude to DLLE for their support, to my colleagues at Projeto TELESC/FAPEU, to CAPES, for granting me a scholarship and to my students, who have always encouraged me.

## ABSTRACT

### **Character, Language and Translation: a Linguistic Study of the Construction of Characters in a Cinematic Version of Williams' *A Streetcar Named Desire*.**

**Luciany Margarida da Silva**

**Universidade Federal de Santa Catarina  
1999**

**Prof. Dr.<sup>a</sup> Maria Lúcia Barbosa Vasconcellos  
Advisor**

Within the context of film translation, subtitling is an important aspect which merits attention. Traditionally, it has been studied from the perspective of the technicalities informing its production. However, those studies have overlooked crucial linguistic aspects in their analysis of translated texts. This thesis looks at subtitling by analyzing the language used in a cinematic production of William's *A Streetcar Named Desire* (1951) and the Brazilian Portuguese subtitling of this movie entitled *Uma Rua Chamada Pecado* (1951), with a view to investigating the manner in which the main character, Blanche DuBois, is constructed through the way her experience of both internal and external world in language is modeled by Stanley and by herself. The theoretical framework for this study is the approach to language provided by Halliday's version of Systemic Functional Linguistics, mainly its ideational component realized by the transitivity system. The concept of translation underlying this study is that of 'translation as retextualization', suggested by Costa (1992) drawing on Coulthard (1987). This concept is based on the notion that a translation is a retextualization of a text textualized previously in another language. The study concentrates on the analysis of the types of process (verbs) Blanche DuBois is inscribed into in four scenes (scenes one, two, ten and eleven), both in the source (ST) and in the translated text (TT) so as to compare the effects of the choices made in the ST to those effects produced in the TT in terms of character construal. The analysis demonstrates that, despite some local differences in the retextualization, such different realizations of ideational meanings do not seem to disturb the general configuration of the protagonist's construal in language.

**Number of pages: 123**

**Number of words: 30.890**

## RESUMO

### **Character, Language and Translation: a Linguistic Study of the Construction of Characters in a Cinematic Version of Williams' *A Streetcar Named Desire*.**

**Luciany Margarida da Silva**

**Universidade Federal de Santa Catarina  
1999**

**Prof. Dr.<sup>a</sup> Maria Lúcia Barbosa Vasconcellos  
Orientadora**

No contexto de tradução de filmes, legendação é um aspecto importante que merece atenção. Tradicionalmente, esta forma de tradução tem sido estudada do ponto de vista dos aspectos técnicos envolvidos em sua produção. Entretanto, estes estudos têm ignorado aspectos lingüísticos cruciais, em suas análises dos textos traduzidos. Esta dissertação investiga a legendação através da análise da linguagem usada em uma produção cinematográfica de *A Streetcar Named Desire* (1951) de Tennessee Williams e sua versão legendada em português brasileiro, intitulada *Uma Rua Chamada Pecado* (1951). Este estudo se propõe a investigar a maneira com que a personagem principal, Blanche DuBois, é construída na linguagem através da forma com que experiências de seus mundos interior e exterior são modelados por Stanley e por ela mesma. O arcabouço teórico informando este estudo é a Linguística Sistêmica Funcional sugerida por Halliday (1985/1994), principalmente o componente ideacional, realizado pelo sistema da transitividade. O conceito de tradução usado neste estudo é o conceito de tradução como 'retextualização' sugerido por Costa (1992). Este conceito é baseado na noção de que um texto traduzido é uma retextualização de um outro texto, textualizado anteriormente em uma outra língua. Esta dissertação concentra-se na análise dos tipos de processos (verbos) no quais Blanche DuBois se inscreve em quatro cenas (cenas um, dois, dez e onze), no texto original e no texto traduzido, de maneira a comparar os efeitos das escolhas feitas no texto de partida com aqueles efeitos produzidos no texto de chegada em termos da construção da personagem. A análise demonstra que, embora ocorram algumas diferenças locais na retextualização, estas diferentes realizações dos significados ideacionais não parecem afetar as configurações gerais da construção da protagonista na linguagem.

**Número de páginas: 123**

**Número de palavras: 30.890**

## CONTENTS

<b>CHAPTER 1.....</b>	<b>01</b>
<b>INTRODUCTION</b>	
1.1. Initial remarks	02
1.2. Review of Literature	03
1.3. Purpose of the study	10
1.4. Corpus	11
1.5. Analytical procedures	15
1.6. Organization of the thesis	18
 <b>CHAPTER 2.....</b>	 <b>20</b>
<b>THEORETICAL FRAMEWORK</b>	
2.1. Transitivity	21
2.1.1. Material processes	23
2.1.2. Mental processes	24
2.1.3. Relational processes	26
2.1.4. Verbal processes	28
2.2. Textualization and retextualization	29
 <b>CHAPTER 3 .....</b>	 <b>31</b>
<b>BLANCHE'S CONSTRUCTION IN LANGUAGE IN THE FIRST MOMENT OF THE FILM</b>	
3.1. Initial remarks	32
3.2. Blanche inscribed into material processes in the ST	33
3.3. Blanche inscribed into material processes in the TT	41
3.4. Blanche inscribed into verbal processes in the ST	46
3.5. Blanche inscribed into verbal processes in the TT	50
3.6. Blanche inscribed into mental processes in the ST	53
3.7. Blanche inscribed into mental processes in the TT	56
3.8. Blanche inscribed into relational processes in the ST	58
3.9. Blanche inscribed into relational processes in the TT	62
3.10. Compensation for different realizations of meanings selected by the ST	64
3.11. Final remarks	66

## **CHAPTER 4 ..... 67**

### **BLANCHE'S CONSTRUCTION IN LANGUAGE IN THE LAST MOMENT OF THE FILM**

4.1. Initial remarks	68
4.2. Patterns emerging from the analysis of the material processes in the ST	70
4.3. Patterns emerging from the analysis of the material processes in the TT	75
4.4. Patterns emerging from the analysis of the verbal processes in the ST	77
4.5. Patterns emerging from the analysis of the verbal processes in the TT	79
4.6. Patterns emerging from the analysis of the mental processes in the ST	79
4.7. Patterns emerging from the analysis of the mental processes in the TT	82
4.8. Patterns emerging from the analysis of the relational processes in the ST	84
4.9. Patterns emerging from the analysis of the relational processes in the TT	87
4.10. Compensation for different realizations of meanings selected by the ST	89
4.11. Final remarks	90

## **CHAPTER 5 ..... 93**

### **STANLEY'S VIEW OF BLANCHE**

5.1. Initial remarks	94
5.2. Patterns emerging from the analysis of material processes in the ST	95
5.3. Patterns emerging from the analysis of material processes in the TT	97
5.4. Patterns emerging from the analysis of verbal processes in the ST	100
5.5. Patterns emerging from the analysis of verbal processes in the TT	100
5.6. Patterns emerging from the analysis of mental processes in the ST	102
5.7. Patterns emerging from the analysis of mental processes in the TT	104
5.8. Patterns emerging from the analysis of relational processes in ST	105
5.9. Patterns emerging from the analysis of relational processes in the TT	107
5.10. Final remarks	110

## **CHAPTER 6 ..... 111**

### **CONCLUDING REMARKS**

## **BIBLIOGRAPHY..... 119**

### **APPENDIX**



## FIGURES AND TABLES

### FIGURES

Figure 1.1. - Picture and information on the film <i>A streetcar named desire</i>	14
Figure 2.1. - Martin, Matthiessen & Painter's (1997:111) representation of the transitive perspective	23
Figure 2.2. - Representation of the main types of relational process	26
Figure 2.3. - Halliday's (1994:130) representation of circumstantial and possessive relational process types	27

### Tables

Table 2.1 - example of a material process and the participants associated with it	24
Table 2.2 - example of a mental process and the participants associated with it	25
Table 2.3 - example of a mental process and the participants associated with it	25
Table 2.4 - example of a mental process projecting another clause	25
Table 2.5 - example of a mental process	25
Table 2.6 - example of an intensive attributive relational process	27
Table 2.7 - example of an intensive identifying relational process	28
Table 2.8 - example of a circumstantial attributive relational process	28
Table 2.9 - example of a circumstantial identifying relational process	28
Table 2.10 - example of a possessive attributive relational process	28
Table 2.11 - example of a possessive identifying relational process	28
Table 2.12 - example of a verbal process and the participants associated with it	29
Table 3.1 - Material processes in which Blanche is Actor not affecting a Goal	34
Table 3.2 - Material processes in which Blanche is Actor not affecting a Goal	34
Table 3.3 - Material processes in which Blanche is Actor affecting inanimate Goals	35
Table 3.4 - Material processes in which Blanche is Actor affecting inanimate Goals	35
Table 3.5 - Material processes in which Blanche is Actor affecting Animate Goals	36
Table 3.6 - Material processes in which Blanche is Actor affecting Animate Goals	37
Table 3.7 - Material processes in which Blanche is Goal	39
Table 3.8 - Material processes in which Blanche is Beneficiary	39
Table 3.9 - Material processes in which Blanche is circumstance	40
Table 3.10 - Material processes in which Blanche is Actor	41
Table 3.11 - ST and TT: changes in material processes	42
Table 3.12 - ST and TT: changes in material processes	42
Table 3.13 - ST and TT: inclusion of Goal	43
Table 3.14 - ST and TT: Blanche as affected participant	44
Table 3.15 - ST and TT: omission of Goal	44
Table 3.16 - ST and TT: omission of Goal	44

Table 3.17 - ST and TT: omission of process and Blanche's exclusion from the processes	45
Table 3.18 - ST and TT: omission of process and Blanche's exclusion from the processes	45
Table 3.19 - ST and TT: omission of process	46
Table 3.20 - Verbal processes in which Blanche is Sayer addressing no Receiver	46
Table 3.21 - Verbal processes in which Blanche is Sayer addressing no Receiver	46
Table 3.22 - Verbal processes in which Blanche is Sayer addressing a Receiver	47
Table 3.23 - Verbal processes in which Blanche is Sayer addressing a Receiver	47
Table 3.24 - Blanche inscribed into verbal process as Sayer	48
Table 3.25 - Verbal processes into which Blanche is inscribed as participant	49
Table 3.26 - Verbal processes into which Blanche is inscribed as Receiver	50
Table 3.27 - Verbal processes into which Blanche is inscribed as Receiver	50
Table 3.28 - ST and TT: verbal processes transformations	51
Table 3.29 - ST and TT: processes transformations	52
Table 3.30 - ST and TT: exclusion of Blanche as participant	52
Table 3.31 - Mental processes in which Blanche is Sayer, no Phenomenon	53
Table 3.32 - Mental processes in which Blanche is Sayer sensing no Phenomenon	54
Table 3.33 - Mental processes in which Blanche is Sayer sensing no Phenomenon	55
Table 3.34 - Mental processes in which Blanche is Phenomenon	55
Table 3.35 - Mental processes in which Blanche is Sayer involving a Phenomenon	55
Table 3.36 - Mental processes in which Blanche is Sayer involving a Phenomenon	55
Table 3.37 - ST and TT: mental process transformations	56
Table 3.38 - ST and TT: mental process transformations	56
Table 3.39 - ST and TT: omission of mental processes	57
Table 3.40 - ST and TT: other exclusions	58
Table 3.41 - Relational process in which Blanche is Carrier	59
Table 3.42 - Relational process into which Blanche is inscribed as Carrier	59
Table 3.43 - Relational process in which Blanche is Identifier/Identified	59
Table 3.44 - Blanche inscribed into an assigned attributive relational process as Attributor	61
Table 3.45 - Relational process in which Blanche is Carrier having a circumstance as Attribute	61
Table 3.46 - Relational process in which Blanche is as Possessor	62
Table 3.47 - ST and TT: transformation of relational into mental processes	62
Table 3.48 - ST and TT: transformation of relational into other processes	63
Table 3.49 - ST and TT: omission of a relational process	63
Table 3.50 - ST and TT: omission and transformation of relational into mental processes	63
Table 3.51 - ST and TT: inclusions	65
Table 4.1 - Material processes in which Blanche is Actor not affecting a Goal	70
Table 4.2 - material processes in which Blanche is Actor not affecting a Goal	70
Table 4.3 - material processes in which Blanche is Actor affecting inanimate Goals	70
Table 4.4 - material processes in which Blanche is Actor affecting inanimate Goals	71
Table 4.5 - material processes in which Blanche is Actor affecting Animate Goals	72
Table 4.6 - material processes in which Blanche is Actor affecting Animate Goals	72
Table 4.7 - Material processes in which Blanche is Goal	73

Table 4.8 - Material processes in which Blanche is Beneficiary	73
Table 4.9 - ST and TT: Transformation of a material process into a mental process	75
Table 4.10 - ST and TT: omission of material process and Blanche's exclusion from the process	75
Table 4.11 - ST and TT: Blanche's exclusion from the material process	76
Table 4.12 - ST and TT: Modifications of participant roles in the material process	76
Table 4.13 - ST and TT: Modifications of participant roles in the material process	77
Table 4.14 - verbal processes in which Blanche is Sayer addressing a Receiver	77
Table 4.15 - verbal processes in which Blanche is Sayer addressing no Receiver	78
Table 4.16 - ST and TT: Blanche's construal in the retextualization of verbal processes	79
Table 4.17 - ST and TT: Blanche's construal in the retextualization of verbal processes	79
Table 4.18 - mental processes in which Blanche is Senser sensing no Phenomenon	80
Table 4.19 - mental processes in which Blanche is Senser sensing no Phenomenon	80
Table 4.20 - a Phenomenon is created out of Blanche's perception.	81
Table 4.21 - a Phenomenon is created out of Blanche's cognition	81
Table 4.22 - a Phenomenon is created out of Blanche's volition	81
Table 4.23 - Blanche as a Phenomenon created out of a mental process	82
Table 4.24 - ST and TT: Transformation of mental processes into verbal and material processes	82
Table 4.25 - ST and TT: Blanche's exclusion from the mental processes	83
Table 4.26 - ST and TT: omission of the mental process	83
Table 4.27 - ST and TT: Blanche's roles as Senser and Phenomenon of a retextualized mental process	84
Table 4.28 - Blanche in relational processes carrying Attributes	85
Table 4.29 - Blanche in relational processes carrying Attributes	85
Table 4.30 - Blanche in possessive relational processes	85
Table 4.31 - Blanche's inscribing herself into circumstantial relational processes	86
Table 4.32 - ST and TT: Blanche's exclusion from the relational processes	87
Table 4.33 - Blanche in relational processes in both the ST and the TT	88
Table 4.34 - Blanche in relational processes in both the ST and TT	88
Table 4.35 - Blanche in Possessive relational processes in both the ST and the TT	89
Table 4.36 - inclusion of a material process into which Blanche is inscribed as Actor	90
Table 4.37 - inclusion of a material process into which Blanche is inscribed as Actor	90
Table 5.1 - Stanley inscribing Blanche into material processes	95
Table 5.2 - Stanley inscribing Blanche into material processes	96
Table 5.3 - ST and TT: changes in material processes	98
Table 5.4 - ST and TT: realizations in material processes	98
Table 5.5 - ST and TT: realizations in material processes	99
Table 5.6 - ST and TT: realizations in material processes	99
Table 5.7 - Stanley inscribing Blanche into verbal processes	100
Table 5.8 - Stanley inscribing Blanche as Sayer into a verbal process	100
Table 5.9 - ST and TT: convergence in verbal processes	101
Table 5.10 - ST and TT: divergences in the verbal processes	101
Table 5.11 - Stanley inscribing Blanche into mental processes	102
Table 5.12 - Stanley inscribing Blanche into mental processes	102
Table 5.13 - Stanley inscribing Blanche into mental processes that present Phenomenon	103

Table 5.14 - Stanley inscribing Blanche as Senser into mental processes that present Phenomenon	103
Table 5.15 - ST and TT: different realizations of mental processes	104
Table 5.16 - ST and TT: different realizations of mental processes	104
Table 5.17 - Stanley inscribing Blanche into relational process	106
Table 5.18 - Stanley inscribing Blanche into relational process	106
Table 5.19 - Stanley inscribing Blanche into relational process in the role of Identified	107
Table 5.20 - ST and TT: different realizations of relational processes	107
Table 5.21 - ST and TT: different realizations of relational processes	108
Table 5.22 - ST and TT: realizations of relational processes	108
Table 5.23 - ST and TT: realizations of relational processes	110
Table 6.1 - number of processes into which Blanche inscribes herself in each scene	112
Table 6.2 - number of processes into which Stanley inscribes Blanche in each scene	113
Table 6.3 - roles Blanche inscribes herself and her relation to other participants	113
Table 6.4 - Stanley inscribing Blanche into roles and her relation with other participants	114

## ABBREVIATIONS

<b>SFL</b>	Systemic Functional Linguistic
<b>IFG</b>	An Introduction to Functional Grammar
<b>ST</b>	Source Text
<b>TT</b>	Translated Text
<b>TL</b>	Target Language
<b>ISFC25</b>	25 <sup>th</sup> International Systemic Functional Congress
<b>L2</b>	Second Language

# **CHAPTER 1**

## **INTRODUCTION**

**The linguistic analysis enables one to show how, and why, the text means what it does.  
In the process, there are likely to be revealed multiple meanings, alternatives,  
ambiguities, metaphors and so on.  
Halliday, 1994**

### 1.1.Initial remarks

Translation studies are by no means new. Traditionally, one of the main concerns in this field has been a search for fidelity and maintenance of the originality of the text. Currently, however, translation has been seen as a semiotic activity practiced on a more creative basis, which dissolves the centrality of fidelity issues and creates space for a new form of investigation (Diniz, 1994). In this new perspective, the interrelation among literature, theatre, cinema and other arts has come to be studied as a form of translation (ibid.), which is known as 'Intersemiotic translation'<sup>1</sup>.

Within the context of intersemiotic studies, the last ten years have been particularly important. Several studies have appeared and in them researchers have concentrated on questions such as visual devices used in the transformation of texts and plays into films and have discussed and analyzed important factors involved in the process of filming a play. Among these factors, some have merited attention such as stage directions, the role of the camera, the question of performance and the contribution of the visual image. One illustration of this area of research is Diniz (ibid.), a thesis on an intersemiotic translation. This thesis analyzes four filmic adaptations of a Shakespearean play \_ *King Lear*, \_ concentrating mainly on similarities and differences in order to examine the aspects that motivated them.

---

<sup>1</sup> This term was first coined by Jakobson (1959/1966:233), who considered this translation activity as "an interpretation of verbal signs by means of non-verbal sign systems".

Although the studies related to the translation of theatre texts into films are interesting and important, this emphasis in technical issues has resulted in a concentration on factors other than the linguistic, which has consequently deserved little attention.

Still in the context of film translation, subtitling is another important aspect. Shuttleworth & Cowie (1997: 161), in their *Dictionary of Translation Studies*, define subtitling as “the process of providing synchronized captions for film and television dialogue”. They point out that subtitling can be interlingual, when the dialogues are translated into another language, or intralingual, when they are translated into the same language<sup>2</sup>.

## 1.2. Review of Literature

Certain researchers have worked on subtitling. Franco (1991), for example, analyzed all the technical constraints you may find in interlingual subtitling of a film. In her thesis, she examines some of these constraints that could influence subtitling quality, for instance, the maximum number of characters per line and the time each line can stay on the screen. However, exactly because of this concentration on such technical aspects, studies on interlingual subtitling had for some time been ruled out of the field of translation studies (Delabastita, 1990:99). In view of the academic concern about this area, subtitling is now considered to be an established area of research in translation studies, even constituting one of the entries in the 1997 *Dictionary of Translation Studies* as pointed out above. However,

---

<sup>2</sup> Subtitling (captions) for deaf people.



studies on subtitling have not taken linguistic factors into account. Once again, language is only considered in terms of its amount, this time in relation to time on the screen.

Fernandes (1998), however, looked at the subtitling through a different lens. He investigated how the issue of genre was dealt with, within the framework of Systemic Functional Linguistics (henceforth referred to as SFL), in a subtitling version of *Tim Burton's The Nightmare before Christmas*. In this study, another aspect was explored: the implications of the different modes of discourse (written and spoken language) for subtitling. His study is one of the few to consider aspects other than mere technicalities.

In the context of SFL, language is viewed as a modeling system in the sense that, as Halliday (1994:106) states, "language enables human beings to build a mental picture of reality to make sense of what goes on around them and inside them." Language is concerned with the expression of content, encoding representations of reality through what is known as the ideational metafunction of the linguistic system (see Halliday, 1994).

The ideational function, more specifically, the experiential mode, is realized by the transitivity system (to be discussed in Chapter 2). Simpson (1993: 88) defines transitivity as referring "generally to how meaning is represented in the clause," and as showing "how speakers encode in language their mental picture of reality and how they account for their experience of the world around them." Bell (1991: 133) sees the transitivity system as that part of the grammar "which provides options for the expression of cognitive content as required by the ideational macrofunction". He also emphasizes the modeling function of language saying that, among all the options we have in the linguistic system, we can select different processes to represent each reality we experience (ibid.: 35).

The transitivity system has been used in the stylistic study of a number of literary texts. The classical example is Halliday's (1973) study of William Golding's *The Inheritors*. Through an analysis of style, Halliday (ibid.) demonstrates that the meanings selected from the system of transitivity can say much about how 'realities' are viewed. According to Butler (1985:199), Halliday's analysis suggests that "an examination of various areas of systemic choice may prove fruitful in stylistics". Halliday himself points out that, by interpreting the text grammar functionally, lexicogrammatical features can be explained by reference to how they are used (Halliday, 1994:15-19). A number of scholars have used the transitivity model to examine "semantically motivated patterns of language functions" (Kennedy (1976:23). Hasan (1985) also applied this model to investigate the poem *Widower in the country* by Les Murray. Through this analysis, Hasan provides a remarkable illustration of how grammar can convey levels of meaning, since the language of Murray's poem portrayed the widower as passive and ineffectual. In Hasan's words, "a strand of meaning may be constructed by a combination of different types of patterns" (ibid.: 47).

Still within the context of stylistic analysis, Kennedy's investigation of Conrad's *The Secret Agent* explored the value and applicability of SFL to stylistics by examining the processes (verbs) and roles associated with the two main protagonists: Mr. and Mrs. Verloc. Butler (1985) points out that Kennedy's analysis is able to show how focusing on the lexicogrammatical patterns emerging from the text can offer more objective evidence for the explanation of readers' impressions of the text. In fact, Scott (1991:21) suggests that, in order to better understand texts, readers should notice the linguistic options writers choose and the prominence of these choices in the text. She points out that the reliability of

characters is to be found in language. However, little has been done in terms of the analysis of characters' language.

According to Montgomery (1993:132), the system of transitivity can also be used in the analysis of characters. He calls attention to the descriptive potential of the transitivity system in the analysis of how characters are constructed by saying:

"If character is 'the major totalizing force in fiction', then it is important to discover how characters are constructed and on the basis of what kind of linguistic choices. ... A major source of textual cues for the constitution of character lies in the transitivity choices into which characters are inscribed and ... these accumulating choices help guide readers to the apportionment of underlying actantial role.

Montgomery (ibid.) emphasizes the place of SFL in the literary construction of character by adopting the transitivity system for a stylistic analysis of the main character in Hemingway's *The Revolutionist*. He says that by investigating the clauses into which the revolutionist is inscribed as participant in the process, a picture of how he is construed textually emerges and the patterns can guide readers in assigning the characters some "actantial roles".

This descriptive potential for the analysis of character construction has been explored in the area of translation studies by Gil (1995), who analyzed the construction of the characters through the processes they were inscribed into in *A very short story*, by Ernest Hemingway, and its Portuguese translation entitled *Um conto bem curto*, translated by Sérgio Bellei (unpublished translation). Gil (ibid.) compared the two versions in order to see the extent to which the author and the translator inscribed the characters into the same transitivity choices.

Other studies associating Systemic Functional Linguistics and translation have been done by a number of scholars, such as Bell (1991), Hatim & Mason (1990), Newmark (1988), Leuven-Zwart (1989/1990), Costa (1992b) and Vasconcellos (1997), who have emphasized the descriptive potential of Systemic Functional Linguistics for the study of translated texts.

Bell (ibid.: 123) stresses that, before translating any text, the translator must understand it and in order to understand the meanings present in a text s/he needs a "multilevel approach which treats the text as the product of at least three types of choice which express different kinds of meaning, reflected in the content, purpose and organization". These points are illustrated, in Chapter 4 of his book, by a brief explanation of the three metafunctions and the systems that are part of these metafunctions. Bell (ibid.:158) presents a valuable discussion of the language functioning as a communication system:

Meanings are organized through a range of options made available to the communicator, in a complex of networks and systems, for use in the encoding and decoding of messages.

According to Fawcett (1997:108), Bell and Eggins summarized Halliday's account of a text as a multifunctional object from a "linguistic point of view" while Hatim & Mason emphasized the translation aspect of this account.

Hatim & Mason (1990:65) see translation as a communicative process and draw attention to the place of SFL in the understanding of translating, teaching translating and judging translating. Their book *Discourse and the translator* aims at relating an "integrated account of discourse processes to the practical concerns of the translator" (ibid. xi).

Let us now consider briefly Newmark's (1988:293) account of SFL as a "serviceable tool for determining the constituent parts of a source language text and its network of relations with its translation". He (ibid.: 303) presents a detailed discussion of how Halliday's account of SFL "produces many valuable insights into the process and purpose of translation". Newmark (ibid.) starts by discussing aspects of *cohesion* in relation to translation studies. Then, he discusses the aspect of translation present in Chapter 10 of Halliday's IFG. Newmark argues that Halliday's suggestions for rewording of metaphors may sensitize the translators to the ways s/he can manipulate language. Newmark proposes that these aspects of Halliday's theory could be integrated into any analysis or criticism of translation texts and also into translators' training courses.

Leuven-Zwart (1989/1990), also within the systemic functional framework, develops a method for "the establishment and description of shifts in integral translations of narrative texts" (1990:69). For the development of this model, Leuven-Zwart (1990:70) starts from the assumption that shifts occurring at the micro level, at the level of the story and the discourse, may influence the three metafunctions: interpersonal, ideational and textual.

I turn now to the examination of two Ph.D. theses, which applied SFL to the analysis of translated texts: the unpublished theses by Costa (1992b) and Vasconcellos (1997).

Costa (1992b)'s *A linguistic approach to the analysis and evaluation of translated texts with special reference to selected texts by J. L. Borges* investigates the main characteristics of the Argentinean author J. L. Borges in some English translations of his texts. Costa (ibid.: 215) emphasizes the textual aspect of translations where "every translation is a personal text, besides being the recoding of a previous message".

Within the same context, Vasconcellos' (1997) thesis, drawing on SFL, has proposed a model for linguistic analysis, description and quality assessment of translated texts. She (ibid.: 29) carried out research in which two short stories from Joyce's *The Dubliners* and three translated versions into Brazilian Portuguese of these short stories were analyzed and compared in terms of the patterns emerging from the meanings selected and realized both in the ST and TT.

In 1998, the ISFC25 (25<sup>th</sup> International Systemic Functional Congress) devoted a whole day to a translation workshop, at which papers were presented by certain systemicists including Steiner, Halliday, Matthiessen, Teich, Hartley & Paris, Shore, Taylor and Baldry, Yallop and Gregory. Among these papers, certain provided contributions to this thesis as, for instance, Matthiessen's view of translation as a means of constructing experience in L2.

When dealing with a written text, the translator is limited by certain constraints that may be cultural, literary or linguistic. In a filmic version, besides being constrained by all these aspects, the translator is further bound by the visual elements. This thesis intends, then, to investigate whether the retextualizations of the meanings present in *A Streetcar Named Desire*, though constrained by all those elements, were selected to represent a similar picture of the character Blanche DuBois.

### 1.3. Purpose of the study

The general objective of this thesis is to carry out a comparative study between one cinematic version of Tennessee Williams' *A Streetcar Named Desire* and the Brazilian version of this film.

Located at the encounter between translation, within the broad area of interlingual subtitling, and SFL, this thesis intends to be a contribution to the fields, by looking at the language used in the original and in the subtitled version of one cinematic production of Tennessee Williams' *A Streetcar Named Desire*, with a specific objective: to analyze the manner in which the main character, Blanche DuBois is constructed, through the way her experiences of both internal and external worlds are modeled in language.

This linguistic study first concentrates on the analysis of the choice of processes (verbs) into which the character Blanche DuBois is inscribed by herself and by Stanley Kowalski in the English film (ST), in order to compare this version and the subtitled version in Brazilian Portuguese (TT), entitled *Uma Rua Chamada Pecado*. In this way the stylistic effects of the choices made in the translation may be compared to those meanings realized in the ST, in terms of character construction.

The following research questions will be addressed in this study:

- How can character construction be traced in linguistic patterning? How can systemic linguistics contribute to this picture?
- In terms of transitivity choices, does a pattern emerge from the description of the language Blanche DuBois uses, or the language used by Stanley Kowalski to describe her?
- What are the stylistic effects of the selections made in the ST?

- In terms of transitivity choices, does a pattern emerge from the description of the language Blanche DuBois uses or the language used by Stanley Kowalski to describe her in the subtitling?
  - What are the stylistic effects of the selections made in the subtitling?
  - Do the choices made in the translation construct a picture similar to that of the ST?
- And, finally,
- How can SFL contribute to translation studies?

#### 1.4. Corpus

The data for this thesis consist of the selections of the four scenes (scene one, scene two, scene ten and scene eleven) of the 1951 cinematographic version of Tennessee Williams' *A Streetcar Named Desire*, translated as *Uma Rua Chamada Pecado*, and the Brazilian Portuguese subtitling of these scenes.

Certain historical information regarding this corpus might be of interest to include here. The film *A Streetcar Named Desire*, a cinematographic version of the play written by Tennessee Williams and directed by Elia Kazan, tells the story of the mental and emotional ruin of a delicate southern belle, Blanche DuBois, through the hands of her brother-in-law Stanley Kowalski. Both versions, the original and the subtitled, are the integrally restored 1993 version, first filmed in 1951, which had had certain scenes cut by an entity known as the Legion of Decency<sup>3</sup>. The film and the play were first produced and directed by Elia Kazan, who was responsible for the performance of the play on Broadway in 1947 and for the direction of the film in 1951. Both featured almost the same cast, except for Blanche,



who was performed onstage by Jessica Tandy and on screen by Vivien Leigh. In addition to this 1951 version of *A Streetcar Named Desire*, two other productions were filmed: a 1985 television version starring Ann-Magret and Treat Williams, and a 1995 version with Jessica Lange and Alec Baldwin.

Kazan's filmic version had its screenplay written by Tennessee Williams and Oscar Saul and is considered to be a "faithful picturization of Tennessee Williams' grim and depressing drama of Southern decadence" (boxoffice online reviews - see appendix).

Certain differences are evidenced when the filmic version is compared to the play. Such differences can be mainly perceived in moments which, due to cuts made by the Legion of Decency, are only suggested in the movie. Illustrations are for example: Blanche's rape by Stanley and her husband's homosexual encounter.

Erickson (1991-1998) summarizes the film in the following terms:

Faded southern belle Blanche DuBois (Vivien Leigh) comes to visit her pregnant sister Stella (Kim Stanley (sic)) in a seedy section of New Orleans. Blanche's stay does not rest well with Stella's boorish husband Stanley Kowalski (Marlon Brando); he not only regards Blanche's aristocratic affectations as a royal pain, but he also thinks that she's holding out on inheritance money that rightfully belongs to Stella. On the fringes of sanity, Blanche is trying to forget her checkered past and start life anew. Attracted to Stanley's best friend Mitch (Karl Malden), she glosses over the less savory incidents in her previous life. Fed up with Blanche, Stanley does a little digging around and discovers that his sister-in-law had been virtually driven out of her previous place of residence due to her promiscuity. He reports this information to Mitch, thereby squashing Blanche's romantic aspirations. As Stella and her new baby rest in hospital a drunken Blanche stages a final confrontation with Stanley-who, partly out of lust, partly out of revenge, rapes her. Completely driven round the bend by this act, Blanche is carted off to a mental institution. This is where the original Tennessee Williams stage production of *A Streetcar Named Desire* comes to an end; to mollify the censors, the film version concludes with Stella, her baby in tow, walking out on Stanley for good and all. Other emendations made for the benefit of the Production Code people included the removal of all references to homosexuality, and the toning down of certain "erotic" passages in Alex North's musical score!

---

<sup>3</sup> The guardians of public decency had cut about five minutes of the film due to its "sexual, immoral, decadent, vulgar and sinful" characteristics (<http://www.suntimes.com/ebert/reviews/gif/background.gif>).

Blanche DuBois, Stanley Kowalski and Stella Kowalski are the main characters in this film. These characters' main characteristics are provided in descriptions found in an electronic homepage (<http://hipp.gator.net/scarcharact.html>):

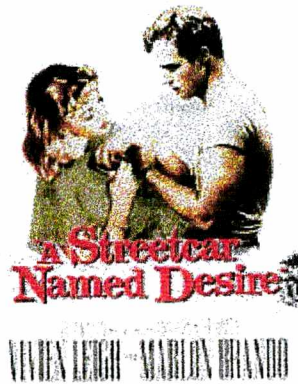
**Blanche DuBois** - A fading Southern belle from an aristocratic background. She has just lost her ancestral home, Belle Reve, and her teaching position as a result of promiscuity. Blanche was described by Tennessee Williams as a delicate and moth-like. She is a refined, sensitive, cultured, intelligent woman who is never willing to hurt someone. Blanche is at the mercy of the brutal, realistic world.

**Stanley Kowalski** - Stanley is a common, working man who is simple, straight forward and honest. He tolerates nothing but the bare, unembellished truth and lives in a world without refinements. Stanley views women in a limited capacity. He could be seen as vulgar. He is the opposing force to Blanche's struggles and her world of illusion.

**Stella Kowalski** - Blanche's younger, married sister who lives in the French Quarter of New Orleans. She has turned her back to her aristocratic upbringing to enjoy common marriage. Stella is caught in between the two opposing worlds of Blanche and her husband, Stanley. She is also a pawn in the struggle between Blanche and Stanley. Stella is a passive, gentle woman.

The following figure provides some background information on the film.

# A Streetcar Named Desire



- C R E D I T S -	
Released	September 1951 (New York), March 1952 (London)
by	Warner Bros.
Director	Elia Kazan
Producer	Charles K. Feldman
Writers	Oscar Saul, Tennessee Williams (play)
Cinematographer	Harry Stradling Sr.
Music	Alex North
Editing	David Weisbart
Costumes	Lucinda Ballard
Salary	\$100,000 (Brando received \$75,000)
Production	Aug 14th to Nov, 1950
Genre	Drama
Length	122 minutes
Video	Available from Warner Bros.

Figure 1.1. - Picture and information on the film *A streetcar named desire*  
(<http://www.dycks.com/vivienleigh/films/stretcar.htm>)

### 1.5. Analytical procedures

To compile the data, I began by selecting four scenes of the 1951 cinematographic version of *A Streetcar Named Desire* and the Brazilian Portuguese subtitling of these scenes. The division of the film into scenes was made based on the original division of Tennessee Williams' play. The scenes selected for analysis are scene one, scene two, scene ten and scene eleven. The two first scenes represent the first moment of the film, in which Blanche, although already "on the fringes of sanity" (Erikson, 1991-1998), has not yet reached the insanity later triggered by Stanley's cruelty and violence. The last two scenes, in turn, stand for Blanche's emotional and mental collapse.

The next step concerned the transcription of these scenes. The original version in English was transcribed by listening to the dialogues, and by the examination of closed captions and the original play script, while the Brazilian Portuguese dialogues were transcribed from the subtitling itself.

Subsequently, the texts were divided into clauses, which, in Functional Grammar, are considered to be the basic unit of analysis. Halliday (1994:19) assumes that, as meaning is the main concern of Functional Grammar, and meanings are realized through clauses, they may be taken as the basic unit for functional grammar analysis:

If we want to explore how semantic features are represented in the grammar we look primarily at the structure of the clause, and at what is above and around it; and only then (...) do we go on to consider smaller grammatical units (ibid.: xxi).

Grammatically, that is where the action is; and within that, the fundamental unit of organization is the clause (ibid.: 19).

After that, this universe was trimmed to clauses containing finite verbs realizing processes<sup>4</sup> into which Blanche is inscribed in the four scenes and into which she is inscribed by Stanley in scenes two and ten. Consequently, imperative clauses were disregarded.

Due to the demand on time and space, selecting from these clauses, the focus of the investigation was narrowed down to concentrate on only the *dominant* clause in a hypotactic clause complex<sup>5</sup> relation and on the *initiating* and *continuing* clauses in a paratactic relation<sup>6</sup>.

Having trimmed the data to finite initiating, continuing and dominant clauses into which Blanche is inscribed as participant by herself and by Stanley, I, then, grouped the clauses under the four main process types (material, mental, verbal and relational). Based on Matthiessen's (1995:203) classification of the processes into four main types, this study considers only four of the six types of processes suggested by Halliday, since the relational, the material, the verbal and the mental processes are sufficient to trace Blanche's construal. Martin et al. (1997:114) say that these four main process types "cover the grammatical-semantic 'space' of 'goings-on' - happening, doings, sensings, saying, being, having etc.; and they constitute a particular 'theory' of this space - a framework for interpreting and representing it by means of clauses in English."

---

<sup>4</sup> This term, used by SFL, will be explained in the next Chapter.

<sup>5</sup> As clause complex is not dealt with here, the reader is invited to read Chapter 7 of IFG for more information on this topic.

<sup>6</sup> According to Halliday (1994:218), in the system of interdependency, there are two types of relation between clauses in a clause complex: *parataxis* and *hypotaxis*. The former relation is named after the association of clauses of equal basis (the *initiating* and the *continuing* clauses) while the latter stands for the modifying relationship between *dominant* and *dependent* clauses.

On the basis of the selection, a stylistic analysis of the patterns emerging in the ST was carried out the linguistic structures were interpreted and evaluated in order to unravel the protagonists' construal in language.

Finally, comparative research was carried out in order to investigate the impact the ST and the TT made as a result of the ideational meanings selected and realized in the source language and the target language. The comparison between ST and TT was made in terms of systemic choices, that is, options in meaning selected in the context of the transitivity system, textualized in the ST and retextualized in the TT. In the case of the TT, a *translational stylistic* analysis was carried out. The concept of translational stylistics was proposed by Malmkjaer (1993) who defines it in the following terms:

By 'translational stylistics' I mean stylistic analysis of translations, involving anything from one translation to any number of Source Texts (STs) and any number of translations of them. Translational stylistics has many uses. Translators and teachers can look to existing translations to see what they have to offer .

Two important aspects are worth pinpointing before leaving this section: (i) the use, in this thesis, of a probe suggested by Martin et al. (1997:115) to classify the process types and (ii) the consideration of the clauses at 'their face value'<sup>7</sup>.

As some verbs may realize one process or more, due to "some indeterminacy in assigning a particular text instance to a typological category" (ibid:115), these authors propose replacing the verb realizing a process with other verbs functioning in the same way. This probe proved to be useful in cases where overlapping occurred, making categorization difficult. This strategy is used throughout the analysis.

---

<sup>7</sup> Term used by Halliday, in Chapter 10 of the IFG.

As far as (ii) above is concerned, it should be noted that although Blanche's discourse is full of 'grammatical metaphors', i.e., "a variation in the expression of a given meaning" (Halliday, 1994:342), the non-rewording of these grammatical metaphors was favored based on the assumption that 'ways of saying [are] ways of meaning' (Hasan, 1984:105). Halliday (ibid.:342), discussing the issue of congruent and metaphorical realizations, argues that "the selection of metaphor is itself a meaningful choice, and the particular metaphor selected adds further semantic features". However, he claims that metaphorical expressions can be represented either at their face value or at their congruent form (ibid.:346). This consideration informs the choice made in the analytical procedure in this thesis, which favored the analysis of expressions at their face value.

## **1.6. Organization of the thesis**

The present Chapter introduces the thesis by locating it in the encounter between the Systemic Functional Linguistics and translation. It also gives an overall picture of the corpus analyzed and the procedures used in the analysis.

Chapter 2 provides the general principles of the theoretical framework informing this study. Some considerations of Halliday's account of Systemic Functional Grammar are presented, being reinforced by the contribution of additional systemicists including Martin et al., 1997, Mathiessen, 1995 & 1998, Bloor and Bloor, 1995, Eggins, 1994 and Simpson, 1993. Emphasis is given to the experiential mode of the ideational metafunction realized by the *transitivity* system. The concept underlying this study of "translation as

*retextualization*" suggested by Costa (1992a/b), drawing on the notion of *textualization* proposed by Coulthard (1987), is also discussed.

In Chapter 3 and 4, I proceed to the analysis of the patterns characterizing Blanche's outline in language in the first and last moments of the film. The lexicogrammatical features associated with Blanche's construal of herself are investigated, interpreted and evaluated both in the ST and TT, so as to compare the effects of the patterns produced in both constructions.

Chapter 5 presents Stanley's view of Blanche's reality. The transitivity patterns emerging from Stanley's construction of Blanche are also investigated, interpreted and evaluated in the ST and TT.

The last Chapter brings together the main points discussed in the previous Chapters, presents final considerations and limitations of the study, and offers suggestions for future research.



## **CHAPTER 2**

### **THEORETICAL FRAMEWORK**

**The linguistic resourcefulness which typifies much literary discourse creates a valuable nexus for exploring forms, structures and concepts in English language.**  
**Simpson, 1997**

## 2.1. Transitivity

This Chapter provides a description of the theories and concepts informing this thesis. These include the notion of transitivity system, with its system of process types and the participants associated with them, and the concept of translation I will be using in this study. The system of transitivity is part of the experiential mode of the ideational metafunction and accounts for the representation of human beings' internal and external experiences through language. In contrast to traditional grammar where transitivity stands for the system of the verb, transitivity is viewed, in its Functional interpretation, as "a lexicogrammatical resource for construing our experience of the flow of events" (Matthiessen, 1998:2).

Halliday (1994:106) accounts for this view of the system of transitivity in the following terms:

Our most powerful impression of experience is that it consists of 'goings-on' – happening, doing, sensing, meaning, and being and becoming. All these goings-on are sorted out in the grammar of the clause. (...) the clause is also a mode of reflection, of imposing order on the endless variation and flow of events. The grammatical system by which this is achieved is TRANSITIVITY. The transitivity system construes the world of experience into a manageable set of PROCESS TYPES.

These goings-on, reflected in the clause, are represented as an arrangement of process types, participants inherent to the processes<sup>1</sup> and attendant circumstances. Regarding the clause as a way of representing the outside and inside 'worlds' of experience,

---

<sup>1</sup> According to Bloor & Bloor (1995:110) the term process, as a technical term of SFG, is used in two ways: "(i) to refer to what is going on in the whole clause, and (ii) to refer to that part of the proposition encoded in the Verbal Group"

the process itself is generally realized by a verb group while the participants are expressed by a noun group. The circumstance, in turn, is generally expressed by an adverbial group or a prepositional phrase.

Matthiessen (1995:198) distinguishes between two types of transitivity: nuclear transitivity and circumstantial transitivity. According to this distinction, the former comprises the process and the participants, closely related to the process, while circumstantial transitivity consists of the circumstances \_ less closely related to these goings-on<sup>2</sup>.

As far as process types are concerned, Halliday (1994:108-144) describes six types of processes: three main types: **material**, **mental** and **relational** and three other processes which are on the borderline between these three main types. Between **material** and **mental** we have **behavioural** processes while between **mental** and **relational** we have the **verbal** processes. The last type is the **existential** process that is on the borderline between the **relational** and the **material**.

Matthiessen (1995:203), drawing on Halliday's classification of the three main process types, distinguishes within the experiential metafunction, three different fields of experience in the English language: the field of consciousness (mental and verbal processes), the field of doing and happening (material process) and the field of being and having (relational process). The field of consciousness is divided into an internal and an external type of representation of consciousness: the mental and verbal processes respectively.

---

<sup>2</sup> This distinction will be significant in the Chapters concerning the analysis.

The term *transitivity*, as a system of the clause, has been widely used by many theorists who draw on Halliday (1994), (Montgomery (1993), Downing and Locke (1992), Butt, Fahey, Spinks, & Yallop (1995), Bloor & Bloor (1995), Simpson (1993), Eggins (1994), Martin et al. (1997)) align with Halliday's view of language as a means of modeling our experiences of the world, in providing more didactic versions of his theory.

As mentioned in the previous Chapter, this thesis will deal only with the four main types of processes suggested by Matthiessen (1995) in his *Lexicogrammatical cartography* (material, mental, relational and verbal)<sup>3</sup>, since these processes are sufficient to show Blanche's construction in language. Thus, only these four types will be described in the following sub-sections since concepts not used in this thesis will not be discussed or described.

### 2.1.1. Material processes

Martin et al. (1997:103) state that material processes construe doings. These doings, which can also be abstract doings, involve someone or something extending<sup>4</sup> or directing their deeds to or at something or someone (see Figure 2.1).

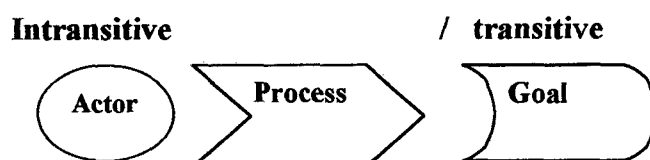


Figure 2.1. - Martin, Matthiessen & Painter's (1997:111) representation of the transitive perspective

<sup>3</sup> According to Butt et al. (1997), behavioural processes would configure a sub-group of material processes.

<sup>4</sup> According to the *Cambridge International Dictionary of English*, the verb *to extend* can be defined as "to (cause to) reach, stretch or continue". This definition lies at the basis of the concept of extension used in Halliday's grammar. As he points out, *extension* is "the one that is embodied in the classical terminology of 'transitive' and 'intransitive', from which the term 'transitivity' is derived" (1994: 110).

Accordingly, this process type has two nuclear participants taking part in the actions: the *Actor* and the *Goal*. The Actor is the entity which 'does' the action while the Goal is the participant being impacted by the action. Halliday (1994) also introduces another participant associated with the material processes, the Beneficiary: "the Beneficiary is the one to whom or for whom the process is said to take place" (ibid.: 144) and in traditional grammar it is generally associated with the indirect object. Bloor & Bloor (1995: 113) point out that whether this participant benefits from the action or not, it is called Beneficiary all the same. An example<sup>5</sup> of a material process and its three participants are given below:

ACTOR	PROCESS	BENEFICIARY	GOAL
I	GAVE	HIM	HIS WALKING PAPERS

Table 2.1 - example of a material process and the participants associated with it.

### 2.1.2. Mental processes

According to Halliday (1994:112-119), mental processes are processes that involve psychological events and states of mind. These processes have two inherent participants, the *Senser* and the *Phenomenon*. Halliday (ibid.) points out five characteristics that distinguish mental from material processes: (a) the Senser must be humanlike since s/he must have consciousness (the only exception is in the case of personification); (b) The Phenomenon is the thing/ situation/ fact/ thought or event that is felt, sensed, thought or perceived<sup>6</sup>; (c) the frequent tense in the mental process is simple present, while in the

<sup>5</sup> The examples displayed in the Tables in this Chapter were taken from *A streetcar named desire*, except for Tables 2.9 and 2.11, in which the examples were taken from IFG (pages 132 and 134 respectively).

<sup>6</sup> Except for projected clauses, discussed in Chapter 3, which are not considered participants in mental processes.

material, the present continuous is the most frequent tense; (d) mental processes are two-way processes, i.e., "mental processes can be realized in either direction - either the Senser or the Phenomenon that is being sensed can be the subject, still keeping the clause in the active voice" (ibid.: 116/117); (e) Mental processes are processes of feeling, thinking and seeing while material processes are processes of doing. As far as mental processes are concerned, Halliday (ibid.) distinguishes three subtypes: a) perception, b) affection, and c) cognition.

It might be worthwhile presenting here Halliday's (1994:118) more delicate definition of mental process, distinguishing among "*perception* processes (sensing, hearing, etc.), *affection* processes (liking, fearing etc.) and processes of *cognition* (thinking, knowing, understanding etc.)". Lock (1996:105) proposes one more subtype: d) volition.

**a) Volition**

SENDER	PROCESS	PHENOMENON
I	WANT	HIS RESPECT

Table 2.2 - example of a mental process and the participants associated with it.

**b) perception**

SENDER	PROCESS	PHENOMENON
I	'VE SEEN	IT

Table 2.3 - example of a mental process and the participants associated with it.

**c) reaction**

SENDER	PROCESS	PROJECTED CLAUSE
I	LOVE	TO BE WAITED ON

Table 2.4 - example of a mental process projecting another clause.

**d) cognition**

SENDER	PROCESS	CIRCUMSTANCE
I	KNOW	GENTLY-GENTLY

Table 2.5 - example of a mental process.

Martin et al. (1997:121) point out that it is necessary to distinguish between an embedded fact clause functioning as a Phenomenon and a projected clause, since the latter is not a participant in the process. Halliday (1994:267) states that a projected clause "(i) cannot be preceded by a 'fact' noun; (ii) cannot be replaced by a nominal group (...)".

In Matthiessen and Halliday's (1997:18-20) introductory account of the systemic functional theory, projection is seen as an aspect of the mental and verbal clauses, those kinds being able to project a clause as the content of their (mental or verbal) processing.

### 2.1.3. Relational processes

Relational processes can be considered to be processes of being. As Halliday (1994:119) points out, "a relation is being set up between two separate entities. Relational processes consist of three main types: intensive, circumstantial and possessive, each one coming in two distinct modes: attributive and identifying."

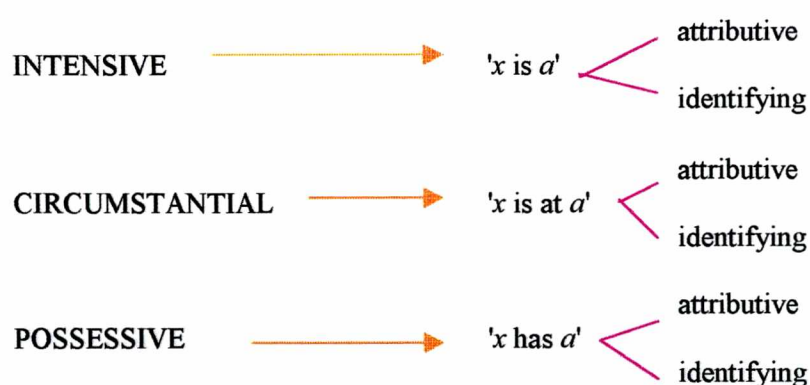


Figure 2.2. - Representation of the main types of relational processes

In the intensive attributive relational process, the Attribute characterizes the Carrier. In the intensive identifying relational process, X is identified by A, where X is the



*Identified* and *A*, the *Identifier*. In the circumstantial attributive relational process, the circumstantial element is an Attribute that is being ascribed to some entity while in the circumstantial identifying process the circumstance establishes the relationship between an entity and a circumstance. In both the attributive and identifying modes, the Attribute or the process can realize the circumstantial aspect. In the Possessive type, both in the identifying and attributive modes, the two entities are related in terms of possession and ownership: the *Possessor* and the *Possessed*. As in the case of relational circumstantial process, the ownership or possession can be conveyed by either the participants or the process.

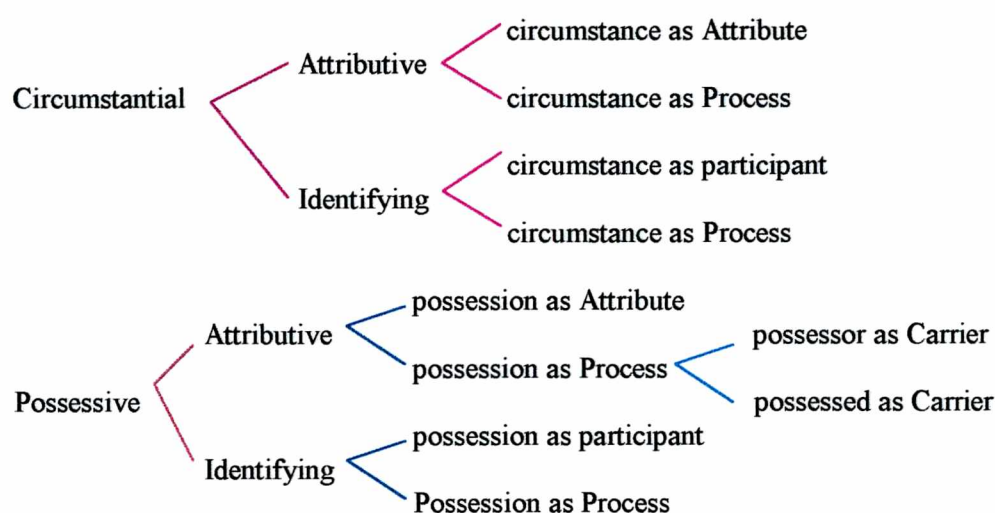


Figure 2.3. - Halliday's (1994:130) representation of circumstantial and possessive relational process types

The Tables below illustrate the six types of relational process.

**a) intensive attributive relational process**

CARRIER	PROCESS	ATTRIBUTE
I	FEEL	SO GOOD

Table 2.6 - example of an intensive attributive relational process.



**b) intensive identifying relational process**

IDENTIFIED	PROCESS	IDENTIFIED
YOU	ARE	THE QUEEN OF THE NILE

Table 2.7 - example of an intensive identifying relational process.

**c) circumstantial attributive relational process**

CARRIER	PROCESS	CIRCUMSTANCE
I	'M	IN DANGER

Table 2.8 - example of a circumstantial attributive relational process.

**d) circumstantial identifying relational process**

IDENTIFIED	PROCESS	IDENTIFIER
TODAY	IS	THE FIFTEENTH

Table 2.9 - example of a circumstantial identifying relational process.

**e) possessive attributive relational process**

POSSESSOR	PROCESS	POSSESSED
I	HAVE	ALL THOSE THINGS

Table 2.10 - example of a possessive attributive relational process.

**f) possessive identifying relational process**

POSSESSOR	PROCESS	POSSESSED
PETER	OWNS	THE PIANO

Table 2.11 - example of a possessive identifying relational process.

**2.1.4. Verbal processes**

Verbal processes are those of saying. The main participants involved are the *Sayer*, the *Receiver*, the *Target* and the *Verbiage*. The Sayer is the entity that says something while the Receiver is the one at whom this utterance is directed. The Target is the participant that is aimed at by the utterance. The difference between the Receiver and the Target lies in their different functions: the Receiver is the addressee of the utterance while the Target is the one being 'acted verbally' by the Sayer (Halliday, 1994:141). The Verbiage coincides with what is said, i.e. "it may be the content of what is said ... [or] ... the name of the saying" (ibid.). According to Halliday (ibid.), what is said in the verbal process that is in quoted or reported form does not represent the Verbiage. This is a

projected clause which does not form part of the verbal process. It is very important to distinguish the Verbiage from a projected clause since the latter does not figure in the process as a participant. An example of verbal process follows:

SAYER	PROCESS	VERBIAGE	RECEIVER
YOU	HAVEN'T SAID	A WORD	TO ME

Table 2.12 - example of a verbal process and the participants associated with it.

## 2.2. Textualization and retextualization

The concept of translation underlying this thesis is that of "translation as retextualization" suggested by Costa (1992a/1992b), drawing on the notion of textualization proposed by Coulthard (1987). Coulthard (ibid.) defines *textualisation* as the product and the aspects of text construction wherein a writer creates a text from his/her ideas, experiences and ideologies. The concept of retextualization is based on the notion that a translation is a recoding or retextualization of a previous text already textualized in another language.

According to Costa (1992a, 134), the TT is "an autonomous entity which at the same time is intimately linked with its source". While the dependency of the TT lies on its "quality as translation", its autonomy rests on its "quality as text". He (ibid.) also claims that although the aspect of how putting units together (words, clauses, paragraphs, Chapters, etc.) is important to any translation, the aspect of translation as construction of a new text is also essential. Costa (1992: 136) claims that the translator, in turn, creates a new text out of the ideas, experiences and ideologies from another text \_ retextualization. He distinguishes retextualization from textualization in the following terms:

The big difference lies in that the translator is not only constrained by the grammar, the lexical patterns of his or her language and his or her own ability as textualiser, but is also further restricted by the previous text, its content and tone with which he or she may not be in sympathy, as well as its textual organisation, albeit in another code. As soon as a translated text is created, it begins an independent life and its interpretation and consequently its value only partially depends on the original intentions of the author.

Costa proposes that only by examining the texts and by using appropriate analytic tools, can one observe the type of solutions the translator found to overcome the difficulties verified in the source text. Costa (*ibid.*, 139) also suggests that SFL be used as an analytical tool since it would help to create "a better understanding of the translation process and its products".

Having described the transitivity system, the participants and process types associated with it and the concept of translation underlying this study, the next stage will be the investigation of the patterns emerging from the analysis of the transitivity choices made in scenes one, two, ten and eleven of *A streetcar named desire* and *Uma rua chamada pecado* in order to examine Blanche DuBois' construal in language.

**CHAPTER 3**

**BLANCHE'S CONSTRUCTION IN LANGUAGE**

**IN THE FIRST MOMENT OF THE FILM**

**Stylistic analysis is *not* just a question of discussing "effects" in language and text, but a powerful method for understanding the ways in which all sorts of "realities" are constructed through language**  
**Burton, 1982**



### 3.1. Initial remarks

This Chapter aims to look at Blanche's construction in language in the first two scenes of the movie through the analysis of transitivity patterns. Certain of Blanche's characteristics stand out from the outset when the examination of the process types into which she inscribes herself as participant is carried out. The first scene shows the moment Blanche arrives in New Orleans to visit her sister. It is her first contact with the new world she has to live in and with her brother-in-law. This scene also reports on the moment Blanche tells her sister about the loss of Belle Reve (the place their family had in the country). The second scene presents the first confrontation between Blanche and Stanley. He invades her personal life and belongings so as to learn more about the loss of Belle Reve, which he believes was wasted on clothes and jewelry.

In a way similar to Carter's (1982) examination of linguistic features in Hemingway's *Cat in the rain*, I begin the analysis of transitivity patterns in *A Streetcar named desire* by presenting certain general considerations about the effects produced by the fictional events taking place in this movie. These comments concern intuitions I had when watching the movie. My main intuitions about Blanche's and Stanley's roles in the story are:

- (i) The story is about Blanche's efforts and failure to fit into Stanley and Stella's world. From the moment she arrives in New Orleans, she makes efforts to turn all the attention towards herself. However, all her actions and efforts are ineffective and she ends up by being taken to a mental institution.

- (ii) Stanley triggers Blanche's total mental and emotional ruin. However, she arrives in New Orleans already debilitated. It seems that her mental and emotional state is only aggravated by Stanley's cruelty towards her.

The analysis of the transitivity options emerging from these first two scenes reveals the ineffectiveness of Blanche's action upon the world and her self-centeredness. However, a close analysis of each process type and of the functions into which Blanche is inscribed is needed as a way to shed light on the nature of each configuration.

For methodological reasons, the clauses containing the same transitivity patterns are grouped together. Since the chronological order of the events within these two first scenes is not decisive for the analysis of Blanche's main characteristics, it is not taken into consideration. Blanche's mental and emotional state is similar in these two scenes. An analysis of the ST is carried out first, then followed by a discussion of the TT.

### **3.2. Blanche inscribed into material processes in the ST**

A detailed investigation of the material processes suggests Blanche's helplessness and powerlessness, in the sense that the material processes into which she is inscribed depict her as Actor not affecting a Goal. Out of forty-four material processes into which Blanche is Actor, twenty processes do not present Goals. Tables 3.1 and 3.2 below show this configuration:

## SCENE 1

Actor	Process	Goal	Circumstance
I	've bathed		
[ I ] <sup>1</sup>	Rested		
My nerves	Broke		
I	'm not going to put up		At a hotel.
I	Stayed		
I	Live		In Laurel
I	Haven't washed		
I	Weigh		Now
I	Stayed		
[ I ]	Struggled		
[ I ]	Powdered		
I	Stayed		At Belle Reve

Table 3.1 - Material processes in which Blanche is Actor not affecting a Goal.

## SCENE 2

Actor	Process	Goal	Circumstance
I	Have lived.		
I	Laughed.		
[ I ]	Laughed		
[ I ]	Flirted.		
I	Was flirting		With your husband
I	Ought to go		There on a rocket
I	'm through dressing		
I	Was fishing		For a compliment

Table 3.2 - Material processes in which Blanche is Actor not affecting a Goal.

Martin, Matthiessen and Painter (1997:103) point out that material processes involve the Actor and the process itself and may voluntarily affect a Goal providing the contrast between intransitive and transitive clauses (traditional grammar). As can be seen from the Tables above, there is no participant Goal affected by Blanche's actions. This configuration reveals her ineffectiveness in acting upon the world since most of the material processes into which she is inscribed do not extend to other participants.

However, there are some instances in which her actions do extend to a Goal. Table 3.3 and 3.4 show these instances in scenes one and two.

<sup>1</sup> The brackets, which (henceforth) appear in the Tables, stand for information not realized in the original but retrieved from the text.

## SCENE 1

Actor	Process	Inanimate Goal	Circumstance
I	'm looking for	Elysian fields	
I	Couldn't put	All of those details	Into the wire
I	Would take	One tiny nip more	
I	Bought	Nice clothes	
I	Bought	Nice clothes	
I	Will wear	Them [clothes]	
I, I, I,	Took	The blows	In my face and my body
[ I ]	Tried to hold	It [Belle Reve]	Together!
I	(rarely) touch	It [alcohol]	
Actor	PRO-	Goal	-CESS
I	Let	The place	Go

Table 3.3 - Material processes in which Blanche is Actor affecting inanimate Goals.

## SCENE 2

Circumstance	Actor	Process	Goal	
In my youth	I	Excited	Some admiration	
Actor	Process	Inanimate Goal	Circumstance	
I	Keep	My papers	Mostly in this tin box.	
[ I ]	Treated	It [the discussion] all	As a joke	
I	Must have lost	My head	For a moment	
I	'll burn	Them [the letters]!		
PRO-	Actor	-CESS	Goal	Circumstance
May	I	have	a drag	on your cig

Table 3.4 - Material processes in which Blanche is Actor affecting inanimate Goals.

As can be noticed, the Goals affected by Blanche's actions consist of inanimate objects and abstract entities. Again, this is suggestive of the ineffectiveness of her actions: when they do extend to another participant, this participant is not a human being. Due to its recurrence, this pattern is brought to the fore, constituting what Halliday (1973:112-116) calls foregrounding. Halliday (ibid.) distinguishes between prominence and foregrounding, the latter referring to motivated prominence. He points out that "a feature is foregrounded only if it is related to the meaning of the text as a whole" (ibid.:116). In *A Streetcar Named Desire*, the foregrounded meanings are those relevant to my interpretation of the main character's construction.

In Table 3.3 and 3.4, two clauses need to be attended to: the eighth example in Table 3.3 and the fourth clause in Table 3.4:



I tried to hold it together  
I must have lost my head for a moment

The first presents a single process consisting of two lexical verbs, i.e., a complex verbal group. Martin et al. (1997:117) state that IFG recommends that these two verbs be analyzed as a single transitivity structure, the second being generally the relevant one to the classification of the process. Hence, the material interpretation of the process *tried to hold* is favored here.

Then, the fourth example in Table 3.4 features *her head* as a meronymic Goal impacted by Blanche's action in the grammatical metaphor *I must have lost my head*. Here, the entity being impacted is a part of her own body: a meronymic figure referring to her fragmentation in the story. According to Eggins (1994:102), meronymy takes place "when two lexical items are related as whole to part (or vice versa)". Although the congruent form of this grammatical metaphor favors a mental interpretation of the process, the fact that, as mentioned in Chapter 1, this study considers the clauses at their face value favors an analysis of the transitivity patterns in the way they are realized by Blanche. In *I must have lost my head* she realizes a *mental* meaning through a *material* process.

All these lexicogrammatical features discussed above realize meaning selections construing Blanche's configuration in language. Interestingly, out of a total of forty-nine clauses into which Blanche inscribes herself as participant in scenes one and two, only five present animate participants as Goal:

#### SCENE 1

Actor	Process	Animate Goal	Circumstance
I	'm looking for	My sister, Stella DuBois,	
I	Can't meet	Him [Stanley]	Now

Table 3.5 - Material processes in which Blanche is Actor affecting Animate Goals.

**SCENE 2**

Actor	Process	Animate Goal	Circumstance
I	Haven't cheated	my sister or you or anyone else	
I	Hurt	Him [ her husband]	
I	Endow	You [Stanley]	with them!

Table 3.6 - Material processes in which Blanche is Actor affecting Animate Goals.

By looking at Tables 3.5 and 3.6 one can notice that, although these five examples show Blanche acting on someone, the instances that contain the affected participants are very significant in the sense that the context in which they occur paradoxically ends up reinforcing her ineffectiveness and self-centeredness. The first process into which Blanche is inscribed is a continuous action not completed by the time of the utterance, that is, she is still in the process of looking for her sister. The second example in Table 3.5 and the first example in Table 3.6 have negated processes, which suggests Blanche's inability to accomplish the actions. Although these two examples refer respectively to negative and positive happenings, the fact that these processes are negated brings forward the ineffectiveness of these actions. It seems necessary to emphasize that the first clause in Table 3.6 is uttered at the moment Blanche tells her brother-in-law about the loss of Belle Reve. The loss of Belle Reve as caused by Blanche's impotence is revealed at two levels: (i) that of the *content* of the conversation between the two sisters and between Blanche and Stanley and, (ii) that of the transitivity patterns emerging from Blanche's speech in scenes one and two. The conversations contextualize the loss of Belle Reve, whereas the analysis of the transitivity system construes Blanche as unable to keep Belle Reve. For the sake of clarity, these conversations are transcribed below:

**SCENE 1**

**BLANCHE** - Well, Stella - you're going to reproach me, I know that you're bound to reproach me - but before you do - take into consideration - you left! I stayed and struggled! You came to New Orleans and looked out for yourself! I stayed at Belle Reve and tried to hold it together! I'm not meaning this in any reproachful way, but all the burden descended on my shoulders.

**STELLA** - The best I could do was make my own living, Blanche.

**BLANCHE** - I know, I know. But you are the one that abandoned Belle Reve, not I! I stayed and fought for it. Bled for it, almost died for it.

**STELLA** - stop this hysterical outburst and tell me what's happened?

What do you mean fought and bled? What kind of -?

**BLANCHE** - I knew you would, Stella. I know you would take this attitude about it!

**STELLA** - About - what? - please.

**BLANCHE** - The loss - the loss...

**STELLA** - Belle Reve? Lost, is it? No!

**BLANCHE** - Yes, Stella,

## SCENE 2

**BLANCHE**- All right, cards on the Table. I know I fib a good deal. After all, a woman's charm is fifty per cent illusion, but when a thing is important I tell the truth, and this is the truth: I haven't cheated my sister or you or anyone else on earth as long as I have lived.

**STANLEY**- where's the papers? In the trunk?

**BLANCHE**- Everything I own is in that trunk.

... Ambler & Ambler, hmmm ... Crabtree... More Ambler & Ambler.

**STANLEY**- what is Ambler & Ambler?

**BLANCHE**- A firm that made loans on the place.

**STANLEY**- then it was lost on a mortgage?

**BLANCHE**- that must've been what happened.

**STANLEY**- I don't want no ifs, ands or buts. What's all the rest of them papers?

**BLANCHE**- There are thousands of papers, stretching back over hundreds of years, affecting Belle Reve as, piece by piece, our improvident grandfathers exchanged the land for their epic debauches - to put it mildly. The four-letter word deprived us of our plantation, finally all that was left - and Stella can verify that!- was the house itself and about twenty acres of ground, including a graveyard, to which now all but Stella and I have retreated. Here they are all papers! I hereby endow you with them! Take them, peruse them- commit them to memory, even! I think it's wonderfully fitting that Belle Reve should finally be this bunch of old papers in your big, capable hands... I wonder if Stella's come back with my lemon-coke...

**STANLEY**- I got a lawyer acquaintance who will study these out.

**BLANCHE**- Present them to him with a box of aspirin tablets.

The second example in Table 3.6 presents Blanche directing her action at her husband, already dead. It is also interesting to point out that Blanche's act of hurting her husband occurred in the past, when, it seems, she was still able to affect other people's lives. Finally, in the third example in Table 3.6 above, Stanley is the one being affected by Blanche's actions. However, from all the argument there is between Blanche and Stanley, watchers of the film can conclude that although her words point to an influence on Stanley, he is the one who is controlling the talk and the situation since he has already invaded her



personal belongings in order to find out the reason why Belle Reve was lost. By saying that she *endows* him with the papers (which he had already taken from her) she seems to be nurturing the illusion of being able to affect him.

Throughout the movie, Blanche is presented as a southern belle who is extremely concerned with her appearance and herself. This characteristic of Blanche's personality is conveyed by the verbs she makes use of in the first scene. These verbs are listed below:

- |                 |               |              |              |
|-----------------|---------------|--------------|--------------|
| • <i>BATH</i>   | <i>EXPOSE</i> | <i>WEIGH</i> | <i>WEAR</i>  |
| • <i>POWDER</i> | <i>WASH</i>   | <i>LOOK</i>  | <i>TOUCH</i> |

They allude to actions related to her own body, i.e., actions that refer back to her, not extending to other participants.

Still examining material processes, one can notice that Blanche is also ascribed the role of Goal and Beneficiary. The Tables below offer a visual account of this pattern:

#### SCENE 1

Goal	Process	Circumstance	
I	Won't be looked at	In this merciless glare	
Actor	Process	Goal	Circumstance
Daylight	never Exposed	So total a ruin!	
I	Must have lost	my head	for a moment
Actor	PRO-	Goal	-CESS
Traveling	Wears	Me	Out

Table 3.7 - Material processes in which Blanche is Goal.

#### SCENE 2

PRO-	Actor	-CESS	Goal	-CESS	Beneficiary
Will	You	Get	My blue net	Out	for me?
Will	You	Do	That		for me,

Table 3.8 - Material processes in which Blanche is Beneficiary.

It should be emphasized that it is Blanche who inscribes herself into the role of Goal or Beneficiary: this pattern thus contributes to reiterate Blanche's self-referenced attitude and reveals how she models her own internal and external worlds. Most of the clauses in which Blanche is the participant Goal or Beneficiary are grammatical metaphors

and, therefore, could have been analyzed in their congruent form or at their face value. As mentioned above, the transitivity patterns are analyzed here as Blanche realizes them.

While subscribing to the peripheral role assigned to circumstances, as pointed out in Chapter 2, I find it relevant to look at them in those material processes into which Blanche is inscribed. Two examples, shown in the Table below, merit attention in the sense that they contribute to the construction of Blanche's configuration in language.

SCENE 1

Actor	Process	Circumstance
all the burden	Descended	On my shoulders
This	Buzzles	right through me

Table 3.9 - Material processes into which Blanche is inscribed as circumstance.

As pointed out above, Blanche ascribes to herself a marginal position in the processes since she is part of the circumstance. The first example, in Table 3.9, is particularly significant in the sense that, besides being part of the circumstance, it is not Blanche who is included in the circumstance but a part of her, i.e. a meronymic figure referring to her fragmentation in the story.

A significant aspect is worth examination. It concerns two clauses that are presented in the set of examples above in Tables 3.6 and 3.7:

... Daylight never *EXPOSED* so total a ruin!  
... I must have LOST my head!

In these clauses, Blanche appears as Goal in the first clause and as Actor and Goal in the second. The Goal roles are not applied specifically to her but to a metaphoric view of herself ('so total a ruin') in the former and a part of her body (meronymic Goal) in the latter ('my head'). Blanche, it can be noticed through the analysis, starts to split her inner self (unconsciously), from the very first scenes.

There is a sequence of four verbs used by Blanche in the middle of her conversation about the loss of Belle Reve, in the first scene, that need to be read through. These are shown in the Table below:

SCENE 1

Actor	Process	Beneficiary
I	Stayed	
[ I ]	Fought	For it [ Belle Reve ]
[ I ]	Bled	For it, [ Belle Reve ]
[ I ]	Died	For it. [ Belle Reve ]

Table 3.10 - Material processes in which Blanche is Actor.

The last three processes into which Blanche inscribes herself as Actor are realized by verbs that indicate 'strong' efforts made by her to keep Belle Reve, i.e., efforts that could potentially be very effective. Nonetheless, we know from the context, all those efforts were useless since although aiming at keeping Belle Reve, they were ineffective - the property was eventually lost. These processes can then be said to partake in Blanche's idealized and self-deceiving view of herself and of her action in the past.

I will now turn to the analysis of the TT with a view to investigating the semantic options made and the functional and stylistic significance of the selected realizations to the construction of Blanche DuBois in the TT, in terms of material processes.

3.3. Blanche as inscribed into material processes in the TT

As far as material processes are concerned, the following features are brought to light: out of forty-nine material processes, only seven were turned into other kinds of processes; two of these clauses were turned into a relational process while the other four were transformed into mental processes. These changes can be seen in the Tables below:



## SCENE 1

SOURCE TEXT			TRANSLATED TEXT		
MATERIAL PROCESS			RELATIONAL PROCESS		
Actor	Process	Goal	Carrier	Process	Attribute
My nerves	Broke		[ eu ]	Tive	um colapso nervoso
MATERIAL PROCESS			MENTAL PROCESS		
Goal	Process	Circumstance	Senser	Process	$\beta$
I	Won't be looked at	in this merciless glare	[ eu ]	Não quero	que me veja sob tanta luz
Actor	Process	Goal	Senser	Process	Phenomenon
I	Can't meet	Him	[ eu ]	Não posso vê	Lo

Table 3.11 - ST and TT: changes in material processes.

## SCENE 2

SOURCE TEXT		TRANSLATED TEXT	
MATERIAL PROCESS		RELATIONAL PROCESS	
In my youth, I excited some admiration		Na juventude, [ eu ] era admirada	
MATERIAL PROCESS		MENTAL PROCESS	
I Ought to go there on a rocket		Gostaria de subir num foguete que jamais descesse	
I was fishing for a compliment,		Estava querendo elogio	

Table 3.12- ST and TT: changes in material processes.

Certain modifications are seen to have occurred in Tables 3.11 and 3.12. Two of the examples were modified, weakening certain patterns appearing the analysis of the first and second scenes of the ST: Blanche's fragmentation, instantiated in the first example of Table 3.11, is not realized in the TT while the second example, still in Table 3.11, presents Blanche's transformation from the Goal of a material process into a Senser of a mental process. Although these different realizations do not change the whole configuration, the TT ends up by being less effective than the ST in the construction of Blanche as an ineffective and self-centered character.

The comparison between the ST and the TT, in terms of the transformations within the material process, shows that certain participant roles were also modified. Two animate Goals were included as participants of two processes that did not present Goal in the ST in the first scene. These inclusions can be observed in the Table below:

## SCENE 1

SOURCE TEXT	TRANSLATED TEXT
I haven't washed	Nem me lavei
(Or even) Powdered	E nem me empoei

Table 3.13- ST and TT: inclusion of Goal.

The verbs *lavar* and *empoar* in Portuguese, unlike the English counterparts, require direct objects. For this reason, the Portuguese version includes animate Goal as participants of the material processes. This inclusion might suggest changes in Blanche's configuration since she seems to affect human beings with her acts in the TT. However, the Goals included are reflexive pronouns referring back to Blanche. This fact confirms her self-centered characteristics, as she is both Actor and Goal in the retextualization of these material processes.

Another important point to be considered here is the translation of *I took the blow in my face and my body* into *eu surporei os golpes no corpo e na alma*. Although the ST has Blanche apparently as the Actor of the process, she is, in fact, affected by the action, since the process used, *took*, implies the idea of receiving the action rather than doing the acting. The Portuguese *suportar* is able to realize a meaning similar to that of the ST since this verb also carries the implication of an entity being affected. Although *suportar* is a borderline case between mental and material processes<sup>2</sup>, a material interpretation of the process was favored since it suggests, in this instance, a concrete image. . Blanche's self-centered characteristic is also revealed in the TT. The ST clause and its translation can be seen in Table 3.14:

<sup>2</sup> As, following Martin, Matthiessen and Painter's (1997: 115) probe to classify the process type (mentioned in section 4), the verb *suportar* could be easily replaced by the verb *carry* and *receive* in the Material perspective and by the verb *stand* in the Mental one, I consider this verb to be a borderline case.



## SCENE 1

SOURCE TEXT				TRANSLATED TEXT			
Actor	Process	Goal	Circumstance	Actor	Process	Goal	Circumstance
I, I, I,	Took	The blows	In my face and my body	Eu, eu, eu,	Suportei	Os golpes	No corpo e na alma

Table 3.14 - ST and TT: Blanche as affected participant.

Out of sixteen material processes into which Blanche acted upon an inanimate Goal, three clauses had the Goal omitted thus turning this Actor/Goal relationship into Actor/no Goal relation. These variations do not alter the construal of Blanche at a macro level as show Tables 3.15 and 3.16:

## SCENE 1

SOURCE TEXT			TRANSLATED TEXT			
Actor	Process	Goal	Actor	Process	Goal	Circumstance
I	Bought	Nice clothes	[ eu ]	Comprei		(Já)
I	Rarely touch	It	[ eu ]	Não toco		Em bebida

Table 3.15 - ST and TT: omission of Goal.

## SCENE 2

SOURCE TEXT				TRANSLATED TEXT			
Actor	Process	Goal	Circumstance	Actor	Process	Goal	Circumstance
[ I ]	Treated	It all	as a joke	[ eu ]	Ri		como se fosse uma piada

Table 3.16 - ST and TT: omission of Goal.

The instances in the Tables above also show that besides not altering the pattern (Blanche's ineffectiveness) emerging in the ST, the TT even reinforces Blanche's characteristics: the exclusion of the Goal adds to the (re)construal of Blanche as an ineffective character.

These modifications revealed by the analysis up to this point do not alter the patterns in the ST. However, there are some other different realizations which, though not altering the whole configuration of the character, must be taken into account.

There are eight cases in which either the material process was omitted altogether or Blanche was not a participant in the material process. These examples are shown below:

## SCENE 1

SOURCE TEXT	TRANSLATED TEXT
I bled for it	φ
I weigh now what I weighed the summer you left Belle Reve	Desde o verão em que você deixou Belle Reve
Oh this buzzes right through me	Desceu tão bem
Daylight never exposed so total ruin	A luz do dia não é tão gentil

Table 3.17 - ST and TT: omission of process and Blanche's exclusion from the processes.

## SCENE 2

SOURCE TEXT	TRANSLATED TEXT
Will you get my blue net out for me?	Você pegaria minha rendinha azul
I have lived	Em toda a minha vida
I hereby endow you with them!	São todos seus
And [ I ] laughed	φ

Table 3.18 - ST and TT: omission of process and Blanche's exclusion from the processes.

These eight omissions, out of forty-nine material processes, do not seem to affect the artistic whole in the sense that, as Halliday (1973:116-117) points out in his analysis of Golding's *Inheritors*, numerical disturbances, although suggesting some specific meanings, do not contribute alone to "an analysis, interpretation or evaluation of the style". He also adds that configurations are more likely to be found in the association of the linguistic options with the total meaning of the text. However, at the micro level, these omissions tend to make the TT locally less effective in showing Blanche's configuration.

In the ST, there is a sequence of three verbs that denote strong happenings and *bleed* is one of them. When one of these three verbs is omitted there is a rupture in the sequence of efforts made by Blanche to keep Belle Reve. As mentioned above, in the discussion of the ST, these processes realize verbs implying efforts, which could potentially be very effective. However, the context of the story reveals that all those were useless since Belle Reve was lost. For the retextualizations, see Table 3.19:

## SCENE 1

SOURCE TEXT	TRANSLATED TEXT
I fought for it	Lutei
Bled for it	φ
Almost died for it	E quase morri

Table 3.19- ST and TT: omission of process.

The investigation of the material processes in the first and second scenes would suffice to characterize the construction of Blanche DuBois. However, there are some elements concerning the investigation of other processes (mental, relational and verbal) that contribute to the construal of the protagonist.

## 3.4. Blanche inscribed into verbal processes in the ST

The examination of the verbal processes (16 occurrences) reveals that Blanche takes the role of Sayer in twelve instances. This can be seen in Tables 3.20, 3.21, 3.22 and 3.23 below:

## SCENE 1

Verbiage	PRO-	Sayer	-CESS	Receiver
What	Am	I	Saying	
Sayer	Process	Receiver	Verbiage	β
I	Don't mean to say		That	
[ I ]	[ meant ] To say			"what a convenient location and such"
I	Mean		Mr. Stanley Kowalski	
I	Wouldn't say			It is
I	Mean			Isn't it?
I	Am not meaning		This	

Table 3.20 - Verbal processes into which Blanche is inscribed as Sayer addressing no Receiver

## SCENE 2

Sayer	Process	Receiver	Verbiage	Circumstance
I	Could tell			About you.
I	Tell		the truth,	

Table 3.21 - Verbal processes into which Blanche is inscribed as Sayer addressing no Receiver



It is interesting to observe that most of the time she does not address any other participant. This feature is also suggestive of her ineffectiveness in verbal exchanges as well. In fact, although she does a lot of talking, there are only three moments in which she speaks to somebody:

SCENE 1

Sayer	Process	Receiver	$\beta$
I	Haven't asked	You	<i>the things[that]you probably thought I was going to ask</i>

Table 3.22 - Verbal processes in which Blanche is Sayer addressing a Receiver.

SCENE 2

Sayer	Process	Verbiage	Receiver	Circumstance	$\alpha$
I	Said		to myself		<i>"my sister has married a man"</i>
I	'm going to ask	a favor	of you	In a moment.	

Table 3.23 - Verbal processes in which Blanche is Sayer addressing a Receiver.

Here, the participant Receiver is addressed, the realization favoring Stella, Blanche and Stanley as the participants to which Blanche's sayings are extended. However, as with another example discussed in section 3.2, the process instantiated in the first Table is being negated, which, obviously, downplays the force of the extension. The first clause instantiated in Table 3.23 also reinforces Blanche's self-centeredness since she is the one to whom her own sayings are directed. She is the Sayer and the Receiver of the verbal process that does not present any Verbiage. The clause she quotes is considered, in Halliday's IFG, as another clause, totally independent from the first one. These examples provide elements for the viewers to build up a picture of Blanche DuBois, reinforcing previous configurations. The majority of the verbal processes suggest that Blanche's talkings do not extend beyond herself. The last example is the only instance in which Blanche's sayings seem to stretch out beyond herself, moving, in this example, towards Stanley Kowalski. However, the process *ask* gives some freedom to the Receiver in complying or not with one's request. In the fictional world, Stanley tries to do her the favor

but does not complete the task. Blanche asks Stanley to do up some buttons of her dress but before completing the work, he says he can do no more with them.

An interesting aspect is revealed in the analysis of the verbal processes into which Blanche is inscribed as Sayer. Out of twelve, there are five clauses in which the verbal process is realized by the verb *mean*. The evidence of the data suggests that Blanche uses this verb in order to rephrase whatever comments or opinions she has stated or to express glimpses of sanity. It should be noticed that the verb *mean* is neither clearly a verbal nor a mental process; in fact, it seems to be a borderline case. It has certain characteristics of verbal and mental processes. Because of this overlapping, I have decided to maintain this ambiguity here. Elsewhere, the interpretation of the verb as a verbal process will be favored. The following Table shows Blanche inscribed into the role of Sayer in processes realized by the verb *mean*:

#### SCENE 1

Sayer	Process	Receiver	Verbiage	β
I	Don't mean to say		That	
[ I ]	[ Meant to ] say			<i>-oh, What a convenient location and such</i>
I	Mean		Mr. Stanley Kowalski	
I	Mean			<i>Isn't it?</i>
I	'm not meaning		This	

Table 3.24 - Blanche inscribed into verbal process as Sayer.

At this point of the analysis, it is important to make a distinction between Verbiage and projected clauses, as the one in italics in Table 3.20, 3.22, 3.23 and 3.24. Such a distinction is necessary to help clarify those elements in the clause that are considered participants and those that are not. In this sense, a projected clause (indicated in Table 3.22 and Table 3.23 by the symbol β and α, respectively and by the italics will henceforth

follow the same notation)<sup>3</sup> is distinguished from the Verbiage in that it cannot figure as a participant. According to Halliday, the Verbiage coincides with what is said, i.e. "it may be the content of what is said ... [or] ... the name of the saying" (ibid.,1994:141). Thus, he goes on to say, whatever appears in the verbal processes in form of quotation or reported speech does not represent the Verbiage. This is a projected clause, which is not a participant in verbal processes.

A significant point, which stands out from Table 3.25 below, is that Blanche inscribes herself into the role of Sayer in processes that do not present a Verbiage. Instead of the Verbiage, there is a projected clause. This picture seems to point to Blanche's mental disturbance since it reflects her mental makeup: she can neither condense nor systematize her speech: she inscribes herself into verbal processes with no Verbiage participating. All her sayings are reported or quoted, that is, sentences produced by other people which she is not able to condense and classify.

SCENE 1

Sayer	Process	Verbiage	Receiver	α / β
I	Haven't asked		You	<i>The things you probably thought I was going to ask</i>
[ I ]	[ Meant to ] say			<i>"What a convenient location and such"</i>
I	Mean			<i>Isn't it?</i>

Table 3.25 - Verbal processes into which Blanche is inscribed as participant.

This pattern might be said to be suggestive of her already limited cognitive capacity. Alongside this aspect of Blanche's construction, it seems worthwhile citing that Matthiessen (1995:203) considers the verbal process to be a representative of the "external

<sup>3</sup> The symbol β and α are used here to refer to projected clauses (the content of saying or sensing projected as a clause separate from the verbal or mental processes). The symbol β refers to the secondary/dependent clause in a hypotaxis nexus while the symbol α refers to the secondary/continuing clause in a parataxis nexus both in a logic-semantic relation (Halliday, 1994: Chapter 7).



field of experience" and distinguishes between the external and internal type, the latter being represented by the mental process.

Another aspect which stands out from the examination of the transitivity patterns in the verbal processes is concerned with moments in which Blanche is inscribed as Receiver of the sayings. Table 3.26 and 3.27 show certain examples of this pattern:

#### SCENE 1

Sayer	Process	Verbiage	Receiver	$\beta$
They	Told		Me	<i>to take a streetcar named Desire and then transfer to one called Cemeteries and ride six blocks and get off at -Elysian Fields!</i>
You	Haven't said	a word	to me	
You	Haven't asked		Me	<i>How I happened to get away from the school before the spring term ended.</i>
You	're going to reproach		Me	

Table 3.26 - Verbal processes in which Blanche is Receiver.

#### SCENE 2

Sayer	Process	Verbiage	Receiver	$\alpha$
I	Said		to myself	"my sister has married a man"

Table 3.27 - Verbal processes in which Blanche is Receiver.

These examples shown in the Tables above endow Blanche with the role of Receiver. This occurrence is further evidence confirming the line of argument being developed here: Blanche directs all the happenings and the sayings toward herself.

### 3.5. Blanche inscribed into verbal processes in the TT

From the analysis of the verbal, the mental and the relational processes, one can notice that the TT also keeps Blanche's general configuration. The realizations examined in the ST showed Blanche figuring as a self-centered woman not directing her sayings to any other participants. She has some problems in rephrasing all the sayings addressed to her and she also directs other people's sayings (including her own) toward herself. These same

patterns are found in the investigation of the TT, even though some verbal processes seem to have been turned into other process types. See Table 3.28 for these examples.

SCENE 1

SOURCE TEXT	TRANSLATED TEXT
I don't mean to say that	Não queria dizer isso.
I meant to say: "what a convenient location and such"	Queria dizer: "que lugar agradável."

Table 3.28 - ST and TT: verbal processes.

Two of the verbal processes which seemed to have been turned into mental processes, shown in Table 3.28, were in fact not modified since, as pointed out above, the verb *mean* would constitute a borderline case, i.e., this verb belongs to both types of process: mental and verbal. It was providential that the Portuguese subtitling *Quer dizer* was able to keep the same ambiguity as that of the English verb *Mean*. The periphrastic phrase *quer dizer* is also in the borderline between mental and verbal processes. The issue of whether to analyze two lexical verbs as one process or two is tackled by Martin et al. (1997:116-117), as mentioned above (section 3.2). They say that the two verbal groups can be classified taking into consideration either the first or the second verbal group. While IFG suggests that the two verbal groups be classified as one process type, taking the second group as the relevant one, Martin et al. (ibid.) propose, as an alternative analysis (when the first verbal group realizes mental or verbal processes): the two verbal groups should be analyzed as two complex clauses, hence as two different processes. In this case, the first verbal group guides the participants' choice and the second group realizes a projected clause. In terms of the Portuguese analysis, both alternatives would keep pace with the analysis of the verb *mean* in the ST. However, this classification of the verb group *querer dizer* under the verbal perspective favored the IFG suggestion.



In quantitative terms, out of sixteen verbal processes only two were turned into other types of process as can be seen in Table 3.29.

#### SCENE 2

SOURCE TEXT	TRANSLATED TEXT
Verbal PROCESS	MENTAL PROCESS
I'm going to ask a favor of you in a moment	Vou precisar de um favor seu
I said to myself "my sister has married a man"	Pensei : "minha irmã casou-se com um homem"

Table 3.29- ST and TT: process transformations.

The different realization of these two verbal processes as mental processes is an important point to note. In the first example, although the TT eliminated Stanley from the verbal process, he is still there in terms of the semantic meanings realized in the Portuguese representation of the process. In the second example, however, the TT downgrades Blanche's configuration by excluding her from the role of Receiver of her own saying. Her self-centeredness is not realized in this particular instance.

Although Blanche's general characteristics are kept, at a macro level, there are some different realizations which seem to weaken the protagonist's construal in the TT. As it stands, four clauses realizing verbal processes in the ST are translated into Portuguese excluding Blanche from the role of participant in the processes.

#### SCENE 1

SOURCE TEXT					TRANSLATED TEXT
Verbal Process					
Sayer	Process	Verbiage	$\alpha/\beta$	Receiver	
I	Mean	Mrs. Stanley Kowalski			Ou Sra. Stanley Kowalski
I	Mean		Isn't it?		Isto é, não acha?
I	'm not meaning	This			Não veja nisso nenhuma censura
You	Haven't said	A word		To me	Ainda não disse nada

Table 3.30 - ST and TT: exclusion of Blanche as participant.

These retextualizations seem to undermine Blanche's profile in the TT, since out of the four verbal processes in Table 3.30, one process is turned into a phrase and the other

three feature Stella as the participant ascribed to the processes. Blanche is thus completely excluded from the processes.

In the following section, an analysis of the mental processes will be presented.

### 3.6. Blanche inscribed into mental processes in the ST

Blanche's construction in language can also be traced in the examination of mental processes. All features emerging from the analysis of the material and the verbal processes, which seem to characterize Blanche DuBois as an ineffective and self-centered character, are also detected when mental processes are investigated. The analysis of such processes shows that those characteristics are present when Blanche inscribes herself as Senser into twenty-six mental processes.

Out of these twenty-six clauses, Blanche takes the role of Senser in twenty mental processes that do not present any Phenomenon. This can be seen in Tables 3.31, 3.32 and 3.33 below:

#### SCENE 1

Senser	Process	$\beta$	Phenomenon
I	Know	<i>That you're bound to reproach me.</i>	
I	Guess	<i>You are hoping I'll say I'll put at a hotel.</i>	
I	Thought	<i>I would.</i>	
I	Want	<i>You to look at my figure.</i>	
I	'Il Expect	<i>You to be understanding about what I have to tell you</i>	
I	Don't See	<i>Where you're going to put me.</i>	
I	Knew	<i>You would take this attitude about it.</i>	
I	Guess	<i>That is what is meant by being in love</i>	
I	Wonder	<i>If Stella's come back with my lemon-coke...</i>	

Table 3.31 - Mental processes in which Blanche is Senser - no Phenomenon.

## SCENE 2

		Senser	Process	Phenomenon
<i>a little bit on the primitive side</i>		I	Should think	
Senser	Process	$\beta$		Phenomenon
I	Know	<i>I fib a good deal.</i>		
I	Understand	<i>There's to be a little card party here at night to which we ladies are cordially not invited.</i>		
I	Cannot imagine	<i>any witch of a woman casting a spell over you.</i>		
I	Think	<i>it's wonderfully fitting</i>		
I	Didn't know	<i>she was going to have a baby</i>		
I	Think	<i>I handled it nicely</i>		

Table 3.32 - Mental processes in which Blanche is Senser sensing no Phenomenon

The sixteen mental processes in Tables 3.31 and 3.32 coincide in that they do not create a Phenomenon out of consciousness. These clauses present, instead of a Phenomenon, projected clauses represented by the symbol  $\alpha/\beta$  and italics, following the notation conventionalized in section 3.3. Thus, the clauses in Table 3.31 and 3.32 present contents of consciousness - thoughts, ideas, quotations or a report (Matthiessen and Halliday, 1997: 18). However, this content is not always represented as a participant within the clause (Martin et al., 1997:106). Although, these projected clauses uttered by Blanche summarize her attempts to cognize and feel, they are not inherently associated to the process and thus not created by her cognition and volition.

According to Martin et al. (ibid.: 121), perception mental clauses and 'reaction' type of affection clauses do not project other clauses, that is, all mental processes involving any of these states should be considered embedded clauses. Contrary to this assumption, the sixth clause in Table 3.31 presents a perception mental process projecting a clause. This classification, however, is due to the meaning the verb *see* carries within the context it is used. Martin et al. (1997:115) suggest, as a helpful probe for determining the process type, asking what other verbs besides the one in the clause would function the same way. By probing the verb *See*, in the clause it is inserted, one can notice that other verbs such as



*know* and *understand* would function the same way: the verb *see* realizes a cognition mental process rather than a perception process.

Other examples, in Tables 3.33, present Blanche as *Senser* involved in mental processes that do not present her feeling, sensing or cognizing any *Phenomenon*.

SCENE 1

Circumstance			PRO-	Senser	-CESS
Never, never, never in my worst dreams			Could	I	Picture
Senser	Process	Circumstance			
I	don't Know	Yet			
I	Know				
I	Know				

Table 3.33 - Mental processes in which Blanche is *Senser* sensing no *Phenomenon*

Other examples of mental processes would include Blanche in the role of *Senser* holding a *Phenomenon* or herself functioning as *Phenomenon*. These examples can be seen in Tables 3.34, 3.35 and 3.36:

SCENE 1

PRO-	Senser	-CESS	Phenomenon
Will	Stanley	like	Me

Table 3.34 - Mental processes in which Blanche is *Phenomenon*.

SCENE 1

Senser	Process	Phenomenon
I	Couldn't stand	that,
I	Knew	It
I	won't like	It
I	don't like	a bed

Table 3.35 - Mental processes in which Blanche is *Senser* involving a *Phenomenon*

SCENE 2

Senser	Process	Phenomenon
I	Never cared for	Wishy-washy people

Table 3.36 - Mental process in which Blanche is *Senser* involving an animate *Phenomenon*.

What is common to all these patterns is that Blanche is construed in language the same way she is construed at the level of the fictional world presented visually in the film. This fictional world is both reflected in and projected by the patterns that emerge from all the process and participant configurations of the first and second scenes here analyzed:

there is a conflation of fictional world realized in visual images and linguistic realizations. I shall now turn to the analysis of the retextualizations of mental processes.

### 3.7. Blanche inscribed into mental processes in the TT

The patterns emerging from the analysis of the TT in terms of mental processes confirm a similar construal of Blanche in both textualization and retextualization, at a macro level. Out of twenty- six mental processes into which Blanche is inscribed in the ST, only four were turned into other types of processes. Tables below show this configuration.

#### SCENE 1

SOURCE TEXT			TRANSLATED TEXT			
MENTAL PROCESS			MATERIAL PROCESS			
Senser	Process	Phenomenon	Actor	Process	Goal	Circumstance
I	Won't stand	It		Não ficarei		Nesta casa
I	Couldn't stand	That		Não suportaria	isso	
Senser	Process	β	Actor	Process	Goal	
I	Want	You to look at my figure!		Olha para	Mim	

Table 3.37 - ST and TT: mental process transformations.

#### SCENE 2

SOURCE TEXT	TRANSLATED TEXT
MENTAL PROCESS	VERBAL PROCESS
A little bit on the primitive side, I should think	Um tanto primitivo, eu diria

Table 3.38 - ST and TT: mental process transformations.

The retextualization of Blanche's mental experiences shown in Tables 3.37 and 3.38 are in accordance with the patterns in the ST. The TT presents no significant change in that the processes were changed whereas the pattern foregrounded was not. Blanche is mostly inscribed into mental processes involving aspects of cognition. The TT confirms her inability to achieve cognition since the retextualization realizes the same negativity feature of the processes.

The effect produced by the selection of Blanche as a Goal being impacted by Stella's action, in the last example of Table 3.37, is also suggestive of the corroboration of the TT to the meanings selected by the ST.

The nature of Blanche's inability in cognizing can also be noted in two aspects of the example in Table 3.39. The mental process realizing an attempt to accomplish a cognitive activity, besides being negated, presents a projected clause as the phenomena being perceived. These two aspects suffice to show Blanche's inability to understand internal-external worlds, in the sense that although the process presents her as Sensor, it does not have any Phenomenon being cognized.

Curiously, the TT also corroborates with the view of Blanche's inability to take cognizance of reality: the process, which reveals Blanche's attempts to actualize a cognitive activity, was omitted altogether. In addition to this, the clause (a projected clause in the ST) selected by the TT to realize the meanings of the mental process in the ST depicts Blanche being affected by the action. The TT, in a manner similar to the ST, though through different structures, (re)construes the protagonist equivalent to the one construed in the ST.

#### SCENE 1

SOURCE TEXT	TRANSLATED TEXT
I don't SEE where you're going to put me	Onde vai me POR

Table 3.39 - ST and TT: Omission of mental processes.

The following Table (3.40) displays non-realizations that diminish the effects of Blanche's representation of reality.



SCENE 1

SOURCE TEXT			TRANSLATED TEXT		
Senser	Process	β	Senser	Process	β
I	Guess	You're hoping I'll say I'll put up at a hotel		Espere	Que eu vá para um hotel
I	Thought	I would	sim		
Senser	Process	Phenomenon	Senser	Process	Circumstance
I	Knew	It		φ	
I	Know			φ	

Table 3.40 - ST and TT: other exclusions.

Blanche is excised from the process in all examples of the Table above. She is inscribed into the projected clause, not being analyzed in this study and the mental processes in the other three examples are omitted.

Certain considerations about the analysis of the relational processes will follow.

3.8. Blanche inscribed into relational processes in the ST

There are a few relational processes in which Blanche is functioning as a participant in the first and second scenes. Though in a small number, these instances suffice to show certain features which contribute to characterize Blanche's personality. Out of twenty-six relational processes, Blanche functions as Identifier in only one clause. The Tables below present examples in this line of representation:

## SCENE 1

Carrier	Process	Attribute	
I	'M	Afraid	<i>I'm going to be sick</i>
Carrier	Process	Attribute	Circumstance
I	Meant to be	Nice	
I	Feel	So good	
I	'M not	Sure	
I	Was	Quite young	
Your sister	Hasn't turned into	A drunkard	
She	'S (just)	Shaken up, hot, dirty and tired	
I	Can't be	Alone	
I	Was	So exhausted	By all I'd been through
I	Feel	a bit shaky	
PRO-	Carrier	-CESS	Attribute
Will	I (just)	Be	A visiting-in-law

Table 3.41 - Relational process in which Blanche is Carrier

## SCENE 2

Circumstance	Carrier	Process	Attribute
Here,	I	Am	all freshly bathed and scented
Carrier	Process	Attribute	$\beta/\alpha$
I	'm	Ready	<i>to answer all questions</i>
I	'm	Sure	<i>you belong in the second category</i>
I	'm	Through dressing	
I	'm not	Young and vulnerable	
I	'm	Sorry	
Circumstance	PRO-	Carrier	-CESS
How	Do	I	Look

Table 3.42 - Relational process in which Blanche is Carrier

## SCENE 1

Identified	Process	Identifier
I	'm	Blanche

Table 3.43 - Relational process in which Blanche is Identifier/Identified

As pointed out by Martin et al. (1997:106) the basic difference between the attributive and identifying relational processes is that the former classifies the Carrier and the Attribute in terms of class membership while the latter identifies the Identifier and Identified through symbolization. This distinction is crucial to the analysis of the relationship Blanche establishes between herself and the Attribute: in most cases, it is one of classification.



Out of twenty-five attributive relational processes, fifteen relations are established by the neutral phase of the *ascriptive*<sup>4</sup> class of verbs (*be/feel*) realizing the relational process.

As can be seen in Tables 3.41 and 3.42, Blanche ascribes to herself certain favorable and derogatory qualities which results in her being even contradictory:

BLANCHE: I feel so good  
BLANCHE: I feel a bit shaky

At this point, one comment is required concerning the eighth example in Table 3.41.

I was so exhausted by all I'd been through

A clause featuring *be* + *exhausted* could be analyzed either as relational (*be* + adjective) or as mental processes (*be* + past participle) since both processes model feelings. However, in IFG, Halliday (1994:121) says that the presence of submodifiers including *so*, *very* and *too* would help to interpret this overlapping between mental and relational processes, since they go with nominal group but not verbal group. On the basis of this assumption, the classification of the clause *I was so exhausted by all I'd been through* as an instantiation of the relational process was favored here.

It should also be pointed out that, within the relational process, another feature drawing the viewers' attention is that of Blanche referring to herself as *your sister* or *she*:

Blanche: *your sister* hasn't turned into a drunkard.  
Blanche: *she's* just shaken up, hot, dirty and tired.

Blanche creates some distance from herself by talking about her person as if she were another being. According to Vasconcellos (1991/1992), the fragmentation of the self suggested by the use of varied means of expression referring to the protagonist may be said

---

<sup>4</sup> Term used by Halliday (1994:120) when distinguishing between the attributive and the identifying types of relational processes.

to signal this character's mental fragmentation. In this sense, this element of the analysis supports the argument put forward at the beginning of the Chapter: Blanche starts to show glimpses of mental illness and psychological unbalance from the very first scene.

In the analysis of the relational processes, one meaning realization stands out by being differently structured. See Table 3.44 for this clause:

**SCENE 1**

Attributor	Process	Carrier	Attribute
I	Called	him	A little boy

Table 3.44 - Blanche inscribed into an assigned attributive relational process as Attributor.

This clause realizes an 'assigned' 'attributive' relational process, in which Blanche is the Attributor classifying Stanley as a member of the class of (*a*) *little boy(s)*.

In addition to the intensive type of relational process, there are two other subcategories of relational processes: the possessive and the circumstantial relational processes. Tables 3.45 and 3.46 present, respectively, examples of circumstantial and possessive processes:

**SCENE 1**

Carrier	Process	Circumstantial Attribute
I	Have got to be	Near you
[ I ]	Got to be	With somebody
I	Was	On the verge of lunacy

Table 3.45 - Relational process in which Blanche is Carrier having a circumstance as Attribute.

The circumstances realizing the role of Attribute are of location (*near you*), accompaniment (*with somebody*) and location (*on the verge of lunacy*). The choice for these lexicogrammatical realizations seems to foreground Blanche's desperate need for company as well as brief glimpses into her unbalanced state.

Another interesting point is the fact that although Blanche does not appear as Possessor in the first scene, the second scene presents many instances in which Blanche inscribes herself into this participant role. This can be seen in Table 3.46:

SCENE 2

Carrier/ Possessor	Process	Attribute/ Possessed	
I	Have	An idea	she doesn't understand you as well as I do
I	've	Nothing	to hide.
Attribute/ Possessed	Carrier/ Possessor	Process	
Everything	I	Own	<i>Is in that trunk</i>

Table 3.46- Relational processes in which Blanche is Possessor

This feature, although not significant in the analysis of the first and second scenes, will become meaningful as scenes ten and eleven are analyzed in the next Chapter, where certain comments will be made on the nature of her possessions.

3.9. Blanche as inscribed into relational processes in the TT

The analysis of the relational process presents the same features as the analysis of the other three process types. There is no change in the (re)construal of Blanche DuBois, at a macro level. However, four relational processes turned out to be actualized as other types of process: mental and verbal. These different realizations point to the same patterns highlighted in the ST: Blanche's ineffectiveness and self-centeredness. The Tables below show Blanche's portrayal of reality in the first and second scenes of the ST and the TT:

SCENE 1

SOURCE TEXT	TRANSLATED TEXT
RELATIONAL PROCESSES	MENTAL PROCESSES
I have got [to be near you].	Quero ficar perto de você
I'M afraid I'M going to be sick.	Não estou me sentindo bem

Table 3.47 - ST and TT: transformation of relational into mental processes.



## SCENE 2

SOURCE TEXT	TRANSLATED TEXT
<b>RELATIONAL PROCESS</b>	<b>VERBAL PROCESS</b>
I'M ready to answer all your questions	Responderei a todas as questões
<b>RELATIONAL PROCESS</b>	<b>MENTAL PROCESS</b>
I have an idea she doesn't understand you the way I do	Acho que ela não o compreende como eu

Table 3.48 - ST and TT: transformation of relational into other process types.

Out of four relational processes, three were turned into mental processes in which Blanche is ascribed the role of Senser, not cognizing or feeling any Phenomenon, and one was transformed into verbal process where she is the Sayer, although she does not address any Receiver.

Different realizations found in the TT eliminated Blanche from the relational process: in the first example (Table 3.49) the TT omits the relational process substituting it for a phrase and the second example (Table 3.50), besides omitting the relational process, retextualizes only the projected clause. These realizations are shown in the Tables below.

## SCENE 1

SOURCE TEXT	TRANSLATED TEXT
I feel so good.	Uma delícia!

Table 3.49 - ST and TT: omission of a relational process.

## SCENE 2

SOURCE TEXT	TRANSLATED TEXT
I'm sure you belong in the second category	Pertence ao segundo grupo

Table 3.50 - ST and TT: omission and transformation of relational into mental processes.

### 3.10. Compensation<sup>5</sup> by different realizations of meanings in the TT

The new text, derived from the translator's responses to the meanings selected in the ST, seems to corroborate Blanche's configuration as a non-active participant since she is not extending any action, feeling, saying or relation to any animate Goal, Sayer, Phenomenon or Attribute in the TT.

The retextualizations also portray Blanche modeling her reality as part of a world she is not able to act upon. The lexicogrammatical features made evident in the analysis of the ST and TT represent Blanche as participant of the processes, in the sense that she does, senses, says and thinks, though not extending her actions to other human beings. The meanings selected and realized in language coincide with the fictional sphere. Blanche initiates actions, in the film, that are not concluded. As the story unfolds, Blanche attempts to separate her sister and Stanley, stay with them, change the decoration of their house and marry Mitch. However, all her efforts end up by not being actualized and Blanche is sent to a mental institution. The TT was able to re(construe) Blanche's main characteristics in a way similar to the ones shown in the ST and in the fictional world.

However, out of one hundred and seventeen processes into which Blanche inscribes herself in the first and second scenes in the ST, eighteen processes excluded Blanche from being a participant in the process or were omitted in the TT. Although these figures do not

---

<sup>5</sup> According to Hervey and Higgins (1992:248) in Shuttleworth & Cowie's (1997:25) *Dictionary of Translation Studies*, compensation is "the technique of making up for the translation loss of important ST features by approximating their effects in the TT through means other than those used in the ST". Here, the term compensation is referred to as a strategy used in the translation process, as a means of overcoming non- or under-realizations of certain ideational meanings. The issue of the conscious/unconscious nature of such a technique is not at stake in the present analysis, attention being drawn to the "essentially stylistic, text-specific features and effects" (Harvey, 1995:71) as depicted in the TT.

constitute a significant number, these non-realizations are significant as they downgrade Blanche's configuration in the TT.

Certain additions in the TT can be accounted for as a way to compensating for such omissions or changes in the transitivity selections. These are shown below:

#### SCENE 1

SOURCE TEXT	TRANSLATED TEXT
You (Stella) haven't said a word about my appearance	(não) me disse como estou
As you (Stella) must have noticed	Não sei se notou...
You (Stella) know I haven't put on one ounce in ten years	(não) engordei uma grama em dez anos

Table 3.51 - ST and TT: inclusions

It is interesting to notice these three inclusions: (i) Blanche is inscribed in the translated clause *não me disse como estou*, into the role of Receiver while in the ST she was not a participant of the process; (ii) the example [*eu*] *não sei se notou* in the TT represents Blanche inscribed into the role Sensor while the ST does not include Blanche as participant; (iii) Blanche is included in a projected clause which does not constitute a participant of the process in the ST while the TT turned this projected clause into an analyzable transitivity structure<sup>6</sup>. It is interesting to note that this last inclusion makes up for the omission of a verbal process pointed out earlier. The three clauses included in the TT are negated and do not present Blanche acting on anyone.

### 3.11. Final remarks

This Chapter analyzed the first and the second scenes of the movie *A Streetcar Named Desire* and its subtitled translation entitled *Uma Rua Chamada Pecado* with a view

<sup>6</sup> As I pointed out in Chapter 1, I am only analyzing here finite paratactic clauses into which Blanche inscribes herself. As reported speeches realizing projected clauses are seen as hypotactic by Halliday (1994), they were not considered in the scope of this study.



to accounting for the way Blanche is construed and re(construed) in language in the first part of the film. Scenes one and two are representative of the first part of the story which comprise Blanche's arrival in New Orleans, her encounter with her sister and her brother-in-law, the conversation with her sister about the loss of Belle Reve and her first confrontation with Stanley. The analysis of the transitivity patterns in these two scenes brings to the fore Blanche's mental state in the beginning of the film. When comparing the transitivity system of Tennessee Williams' *A Streetcar Named Desire* and its subtitled version into Portuguese *Uma Rua Chamada Pecado*, certain features coincide. By looking at the patterns foregrounded in the first and second scenes of the TT, one can note that Blanche's most significant characteristics were kept unaltered. There were moments in which some changes took place due either to the structure of the language in which the text was retextualized (Portuguese) or to the translator's different interpretations of the ST meanings. Nevertheless, these changes, occurring at a micro level, do not modify the character's construction at a macro level; on the contrary, paradoxically they reiterate the picture emerging in the analysis of the linguistic patterns in the ST. The ST and the TT construe and re(construe) Blanche in a similar way, both portraying similar pictures realizing similar ideational meanings throughout the first part of the story. However, certain meanings realized in the TT resulted in certain unsuccessful choices, as discussed above.

After these remarks concerning Blanche's configuration in the first and second scenes of the ST and the TT, let us proceed to the analysis of the transitivity patterns in the tenth and eleventh scenes, the last two scenes of the film.

**CHAPTER 4**

**BLANCHE'S CONSTRUCTION IN LANGUAGE**

**IN THE LAST MOMENT OF THE FILM**

**The concept of a text as an actualization of selections from a range of available options (...) has proved insightful in stylistic studies based on the systemic functional model.**  
**Butler, 1985**



#### 4. 1. Initial Remarks

Based on the assumption that transitivity is "a lexicogrammatical resource for construing our experience of the flow of events" (Matthiessen, 1998:02), the previous Chapter investigated Blanche's modeling of reality in the first moment of the film. The analysis of the transitivity patterns made in the first two scenes showed that Blanche represents reality through a self-centered and ineffective perspective from the very first moment: she arrives in New Orleans as a mentally debilitated person. These two scenes analyzed in the preceding Chapter represent Blanche's view of reality before she experienced a total mental and emotional ruin triggered by Stanley's intervention throughout the story.

The present Chapter will focus on Blanche's self-construction in the last moment of the film, describing the patterns emerging in the analysis of the two last scenes, depicting her disrupted mental and emotional state at the end. Scene ten refers to the last confrontation between Blanche and Stanley, in which he tries to destroy the fantasy world she has built. This world of illusion, invoked by Blanche after Mitch tells her he would never marry a woman like her, involves her fantasy that an old beau, Shep Huntleigh, had sent her an invitation to go on a cruise. She is all dressed up just waiting for a call when Stanley arrives from the hospital where Stella is having a baby. He starts to question Blanche, who ends up by being contradictory. This moment is followed by Stanley's humiliating and attack on Blanche, in an attempt to destroy all her illusions, which culminates with him raping her at the end. The last scene is a short one and presents Stanley playing cards with his buds while Blanche is getting dressed to go to a mental

institute, which she misunderstands as a cruise with Shep Huntleigh. As in Chapter 3, an analysis of the ST is carried out first, followed by a discussion of the meanings selected and realized in the TT.

The picture evolving from the analysis of the transitivity patterns in these last two scenes repeats the pattern emerging in scenes one and two: Blanche is also construed as an ineffective and self-centered character. She inscribes herself into (i) material processes where the Goals being affected are inanimate entities; (ii) verbal processes where no Receiver is being addressed; (iii) mental processes where no Phenomenon is created by her cognizing, feeling or seeing, and, (iv) finally, relational processes in which all Attributes refer back to herself.

She is not able to extend her actions for any other human beings beyond herself. The only moments in which she affects other participants with her acts are in the world of illusions she has built for herself. It is relevant to point out that, when compared to the patterns made evident in the analysis of the first two scenes, scenes ten and eleven present more animate entities being impacted by Blanche's action. However, these actions and events only happen in the world she has created to herself.

The next sections present an illustration of the processes and the roles Blanche inscribes herself into in both the ST and the TT.

#### 4. 2. Patterns emerging from the analysis of the material processes in the ST

As regards material processes, out of twenty-three processes into which Blanche is inscribed, six present her in the Actor role not affecting any Goal. Table 4.1 and 4.2 show these patterns:

##### SCENE 10

Actor	Process	Goal	Circumstance	$\beta$
I	Tore		Into my trunk	To see what I have that's suitable for the tropics!
I	Could weep		With joy!	
I	've got to get out		Somehow.	

Table 4.1 - Material processes in which Blanche is Actor not affecting a Goal.

##### SCENE 11

Actor	Process	Goal	Circumstance
I	'm going		Now.
I	have depended		On the kindness of strangers
I	'm passing		Through

Table 4.2 - material processes in which Blanche is Actor not affecting a Goal.

As can be seen in the Tables above, there is no participant being affected. There are, however, many circumstances, which are less closely related to the process and are not intrinsic to it.

Blanche is also ascribed the role of Actor in material processes affecting inanimate Goals. As can be seen in Table 4.3 and 4.4, these Goals being acted upon refer, mostly, to Blanche's belongings. There are only two participants affected by Blanche's actions, representing possessions which, in fact, are not hers.

##### SCENE 10

PRO-	Actor	-CESS	Inanimate Goal	Circumstance
May	I	Rest	My weary head	On your shoulder?
	I	Received	A telegram	From an old admirer of mine
	I	Wore	His ATO pin	My last year at college.
	I	Could twist	The broken end	In your face

Table 4.3 - material processes in which Blanche is Actor affecting inanimate Goals.

## SCENE 11

Actor	Process	Inanimate Goal	Circumstance
I	'll wear	It [a jacket]	
I	Keep	My accessories	In [ the heart-shaped box]
I	Have just washed	My hair.	
I	Forgot	Something!	
<b>PRO-</b>	<b>Actor</b>	<b>-CESS</b>	<b>Goal</b>
Didn't	I	Get	a call

Table 4.4 - material processes in which Blanche is Actor affecting inanimate Goals.

These inanimate Goals are significant to Blanche's construal as they confirm her inability to extend actions beyond herself or her belongings. The only two inanimate Goals, not depicting Blanche's property, are a pin worn by Blanche at college previously belonging to an old beau of hers, whose existence cannot be verified in the film (clause 3) and the broken end of a bottle she had just used to threaten Stanley (clause 4).

In the beginning of the film she is still able to affect some other objects and abstract entities as the analysis of the material processes in scenes one and two showed. At the end, however, she does not seem to be able to affect either any abstract entities or any concrete objects besides her own. As an illustration of this comment, some examples taken from scenes one and two are transcribed below:

Scene 1 - I couldn't put *all of those details* into the wire.

Scene 2 - I treated *it all* (*Stanley's aggression*) as a joke.

In my youth, I excited *some admiration*.

There are only three moments in which Blanche is able to extend her actions to other participants. However, it should be stressed that these moments are part of her world of illusions: the context in which Blanche uses these processes ends up by confirming her ineffectiveness. The fact that she acts upon other participants during her delusions is significant in the sense that it shows how Blanche's reality is being modeled out of her illusions.



The context in which all her illusions of power exist is one in which Stanley has not destroyed her yet. And as he tries to destroy her illusions, he ends up by strengthening them, since she winds up by being almost completely immersed in her fantasized world in the last scene. These animate entities being affected by Blanche can be seen in Tables 4.5 and 4.6:

SCENE 10

Actor	Process	Beneficiary	Goal
I	Gave	Him	His walking papers.

Table 4.5 - material processes in which Blanche is Actor affecting Animate Goals.

SCENE 11

Goal	Actor	Process	Circumstance
The gentleman	I	Was expecting	From Dallas?
The gentleman	I	Was expecting	

Table 4.6 - material processes in which Blanche is Actor affecting Animate Goals.

The animate Goals and Beneficiary shown in the Tables above exist as participants in the film at the level of the narrative; nevertheless, there is no evidence they were really participating in Blanche's life. The pronoun *him* in the first example in Table 4.5 refers to Mitch, who, she says, came back with a bunch of flowers begging for her forgiveness. However, the opposite happened, she was the one begging his forgiveness and imploring him to marry her. As mentioned above, the context in which the utterances are spoken confirms her ineffectiveness. The other two examples in Table 4.6 show the gentleman Shep Huntleigh being expected by Blanche. Besides the fact that the verb *expect* carries the meaning of Blanche being affected rather than affecting, the gentleman is not really coming. There is no gentleman outside Blanche's illusory world and if he ever existed, it was in the far past. She creates a world of her own upon which she has control and nobody can hurt her anymore, in this world she is able to affect animate participants. Although she was not able to extend her actions to other characters in the story in the first scenes of the

film, she is now able to act upon the world, but a world of her own creation. She had to detach herself from Stanley and Stella's dimension to be capable of affecting anyone or anything.

In these two scenes, there are only five instances in which Blanche assigns herself the role of Beneficiary or Goal of the material process. These clauses are shown in Tables 4.7 and 4.8:

SCENE 10

Goal	Process	Circumstance	
[I ]	[was]Caught	in a trap	
[I ]	[was]Caught	in a trap	
I	Shall be entertained	In style	
Actor	Process	Goal	Circumstance
He	Came to see	Me	tonight.

Table 4.7 - Material processes in which Blanche is Goal.

SCENE 11

Circumstance	PRO-	Actor	-CESS	Beneficiary	Circumstance
why	Are	You	Looking at	Me	Like that

Table 4.8 - Material processes in which Blanche is Beneficiary.

Scenes ten and eleven show the moment Blanche is completely involved in her own world and the patterns emerging show she is not effective in extending her actions to other human participants unless she is in her world of illusion. The examples displayed in Tables 4.7 and 4.8, however, go against this pattern in the sense that Blanche inscribes herself as the one being acted upon. It is noteworthy to consider, however, that these clauses refer to a glimpse of sanity Blanche has in these scenes. The first example in Table 4.7 is uttered at the moment Blanche realizes she was under the risk of being attacked, which she really was.

[I ] [was]caught in a trap



The third clause in Table 4.7 above presents two verbal groups realizing one process type: *to come* and *to see*. Following the procedure adopted in this thesis (see p.53), these two verbs are analyzed as single transitivity structure and the second verbal group is the relevant one to classify the process type. A mental interpretation of this process points to the configuration of Blanche as a Phenomenon of Mitch's perception. However, the verb *see*, in this example, carries the meaning of *visiting*, realizing an action rather than a perception. If the probe suggested by Martin et al. (1997:115), as mentioned previously, is used in this example, the verb *to see* could easily be replaced by the verb *to visit*, turning this process into a material one. Hence, in the material perspective, Blanche is assigned the role of Goal, a pattern which reinforces her self-centeredness.

The other example in Table 4.8 represents Blanche's glimpse of sanity when remembering, for one instance, the rape and everything that has happened and asking about it. The extract, which contains this last example, is transcribed below (italics and color were included in order to highlight the clause being analyzed):

STANLEY: hey, Mitch, come to!  
 BLANCHE: what's going on here? I want an explanation of what's happened here.  
 EUNICE: hush! Hush! Honey!  
 BLANCHE: *why are you looking at me like that?* Is something wrong with me?  
 EUNICE: you look wonderful, Blanche. Don't she look wonderful?  
 STELLA: yes.  
 EUNICE: I understand you are going on a trip.  
 STELLA: yes, Blanche is. She's going on a vacation.  
 EUNICE: I'm green with envy.  
 BLANCHE: help me, help me get dressed!

4.3. Patterns emerging from the analysis of material processes in the TT

The comparison of the meanings selected in the ST with those in the TT, in terms of material processes, demonstrates that Blanche is construed in the TT in a fashion similar to that of the ST.

Table 4.9 below presents the only material process into which Blanche is inscribed which was turned into another process type in the retextualization.

SCENE 10

SOURCE TEXT	TRANSLATED TEXT
MATERIAL PROCESS	MENTAL PROCESS
I 've got to get out somehow.	[ eu ] Quero sair

Table 4.9: ST and TT: Transformation of a material process into a mental process.

The material process *'ve got to get out*, which realizes an external force urging Blanche to get out, was transformed into *quero sair*, a mental process of volition which realizes internal forces motivating her getting out. As the process retextualized does not present a Phenomenon but rather a projected clause, it seems that ST and TT converge in the interpretation of Blanche's inability to create a Phenomenon out of her wishes.

In contrast, the TT's preference for non-realizations of material processes downgrades the impact of Blanche's outline in the retextualization of her personality. In scene ten, three processes were omitted while in scene eleven, Blanche is eliminated from three processes. See Tables 4.10 and 4.11 for examples:

SCENE 10

SOURCE TEXT	TRANSLATED TEXT
He came to see me tonight.	φ
I received a telegram from an old admirer of mine	De um antigo admirador
I shall be entertained in style.	Será um programa de classe

Table 4.10 - ST and TT: Omission of material process and Blanche's exclusion from the process.

## SCENE 11

SOURCE TEXT	TRANSLATED TEXT
The gentleman I was expecting from Dallas?	É o cavalheiro de Dallas?
I keep my accessories in.	Está em minha caixa de acessórios.
Didn't I get a call	Alguém telefonou?

Table 4.11 - ST and TT: Blanche's exclusion from material processes.

As can be seen in the Tables above, the material processes realized in the two first clauses in Table 4.10 were completely eliminated, while the last example from this Table and the three others from Table 4.11 display Blanche's complete eradication from the processes.

It is worth noting that the meanings realized in the ST were differently retextualized in the TT. In addition to excluding Blanche from the material process, the retextualization of the last example from Table 4.11 differently interpreted the question *Didn't I get a call?* in terms of expectation. While the ST process is realizing a negatively conducive question, the TT realizes an affirmatively conducive question. Blanche seems not to be sure she is getting a call in the ST, whereas she seems to be sure that she is getting one in the TT.

Still in the material process perspective, Tables 4.12 and 4.13 show that some participant roles were omitted or modified.

## SCENE 10

SOURCE TEXT				
PRO-	Actor	-CESS	Goal	Circumstance
	I	could twist	The broken end	in your face.
	I	tore		into my trunk
TRANSLATED TEXT				
PRO-	Actor	-CESS	Goal	Circumstance
	[ eu ]	Posso rasgar	o seu rosto	com a parte quebrada
	[ eu ]	Revirei	o baú	

Table 4.12 - ST and TT: Modifications of participant roles in material processes.



SCENE 11

SOURCE TEXT			TRANSLATED TEXT		
Actor	Process	Goal	Actor	process	Goal
I	'll wear	It [jacket]	[ eu ]	Vou usar	

Table 4.13 - ST and TT: Modifications of participant roles in material processes.

As Table 4.12 shows, the two examples display an inversion of roles: two circumstances were turned into Goals while the Goal in the first example was transformed into a circumstance. The Goal in Table 4.13 was completely omitted.

The preference for non-realization of the pronoun *my* in the second example in Table 4.12 seems to downplay the strength of the meaning selected in the ST. The selection of the pronoun *my* in this example strengthens the argument put forward in the analysis of the ST that most of the entities being affected (Goals) by Blanche are her own personal belongings. The watcher can infer from the story that the trunk is hers. However, the stylistic aspect of the text seems to have been undermined.

4.4. Patterns emerging from the analysis of verbal processes in the ST

Blanche's illusion of power verified in the analysis of the material processes also applies to the analysis of the verbal processes. This can be seen in the only three verbal clauses into which she is inscribed as participant. These instances are in Tables 4.14 and 4.15:

SCENE 10

Sayer	process	Receiver	β
I	Said	to him [Mitch]	"thank you" but it was foolish of me to think that we could ever adapt ourselves to each'
I	Warn	You [Stanley]	

Table 4.14 - verbal processes in which Blanche is Sayer addressing a Receiver

**SCENE 11**

Sayer	process	$\alpha$
I	Said	Are they washed?

Table 4.15 - verbal processes in which Blanche is Sayer addressing no Receiver

Out of these three clauses in which Blanche is ascribed the role of Sayer, two verbal processes present a Receiver being addressed by her saying. However, Blanche's illusion of control becomes evident when the circumstances, in which she directs her saying at Mitch (in the first clause) and Stanley (in the second) in Table 4.14, are analyzed. In the first case, Blanche verbalizes an illusion created by her sick mind while in the second example, she attempts to threaten Stanley, who, apparently, aware of her powerlessness, laughs at it (her shaking of a bottle broken end). In both cases, Blanche's apparent ability to extend her sayings to other participants is contradicted by the context in which they are realized. In the example in Table 4.15, there is neither a Receiver nor Verbiage participating in the verbal process Blanche is ascribed to. There is only the Sayer represented by Blanche, and the verbal process. Blanche's inability to direct her sayings at anyone is intensified as the story unfolds.

Blanche's inability to transform the world she lives in has been traced in the analysis of the material and verbal processes. She has been found to be unable to impact on or direct her utterance at other participants.

After the investigation of the verbal process realizations, retextualizations of these processes will be accounted for in the next section.

4.5. Patterns emerging from the analysis of verbal processes in the TT

In the retextualizations of verbal processes, Blanche's construction followed the same transitivity patterns. These can be seen in Tables 4.16 and 4.17:

SCENE 10

SOURCE TEXT			TRANSLATED TEXT		
Sayer	process	Receiver	Sayer	process	Receiver
I	warn	You [Stanley]	[ eu ]	estou avisando	

Table 4.16 - ST and TT: Blanche's construction in the retextualization of verbal processes.

SCENE 11

SOURCE TEXT		TRANSLATED TEXT	
Washed, I said. Are they washed?		As uvas estão lavadas? Foram lavadas?	

Table 4.17 - ST and TT: Blanche's construction in the retextualization of verbal processes.

The Receiver that Blanche directs her warning at in the ST was excluded from the TT (Table 4.16) and the verbal process Blanche is inscribed into was completely eliminated (Table 4.17). These occurrences reinforce Blanche's ineffectiveness in addressing any of her sayings to someone in the film. The different realization of this clause favored the pattern emerging in the ST in which Blanche does not extend her sayings to another human being.

The following section presents, through the analysis of the mental processes, Blanche's impotence in the field of consciousness.

4.6. Patterns emerging from the analysis of mental processes in the ST

The analysis of the mental processes present patterns similar to those revealed in the analysis of the material processes. Of a total of twelve mental processes expressed in



scenes ten and eleven, seven do not present a Phenomenon. Out of these seven mental processes, two present a circumstance attending the process while the other five project other clauses<sup>1</sup>. Tables 4.18 and 4.19 show these realizations:

#### SCENE 10

Senser	Process	Phenomenon	Circumstance
I	Think		Of myself as a very very rich woman!
I	'm thinking		Not only of you but your friend Mr. Mitchell
Senser	Process	Phenomenon	β
I	Thought		My luck had begun to fail me...
I	Think of		How divine it is going to be to have such a thing as Privacy once more

Table 4.18 - mental processes in which Blanche is Senser sensing no Phenomenon

#### SCENE 11

Senser	Process	Phenomenon	β	Circumstance
I	Don't want		to pass	In front of those men.
I	Cannot imagine		Who this 'lady' could be!	
I	Want		To be – left alone – please	

Table 4.19- mental processes in which Blanche is Senser sensing no Phenomenon

Blanche emerges from the visualization of the transitivity patterns in the Tables above, in the mental perspective, as a 'sensing' participant who, in fact, is unable to create a Phenomenon out of processes of consciousness. Halliday (1994: 118) distinguishes between material and mental processes highlighting the fact that while material processes may involve one or two participants, all mental processes 'potentially' consist of both a Senser and a Phenomenon (except for projection) even when the latter is not present in the clause. As "ways of saying [ are ] ways of meaning" (Hasan, 1984:105), Blanche's inscription into mental processes characterized by the absence of the Phenomenon or the presence of a projected clause may be representative of her inability to cognize, feel, or perceive.

<sup>1</sup>As mentioned in the previous Chapter, projected clauses are not participants in the process. They are other clauses containing other transitivity structures (Martin et al., 1997:117/121).

Most of the mental processes to which she is ascribed in her own modeling of reality are processes which do not involve a thorough conscious processing, since what is being sensed, cognized, felt and thought is not transformed into a Phenomenon: that is, into an object of consciousness in a mental process.

There are, however, other instances in which Blanche is construed as being able to feel, cognize or perceive a Phenomenon. The instances are given in Tables 4.20, 4.21 and 4.22:

#### SCENE 10

Senser	process	Phenomenon	Circumstance
I	Hadn't seen	Him	For a while

Table 4.20 - a Phenomenon is created out of Blanche's perception.

#### SCENE 11

Senser	process	Phenomenon
I	Don't know	You
I	Don't know	You

Table 4.21 - a Phenomenon is created out of Blanche's cognition.

#### SCENE 11

Senser	process	Phenomenon	Circumstance
I	Want	An explanation	Of what's happened here

Table 4.22 - a Phenomenon is created out of Blanche's volition.

In such examples, Blanche seems to be engaged in mental processes. However, the two mental processes in Tables 4.20 and 4.21 are negated processes, which diminish their effects and confirm Blanche's inability. Volition, as depicted in Table 4.22, can be seen as another glimpse of sanity that is brought about. As with the material process mentioned above, there are some moments in which Blanche's illusion and real world overlap, which might account for instances like this one coming up in the realizations of ideational meanings.

One brief comment is necessary on mental processes before I go on to the next section. Besides Blanche's inability to cognize discussed in this section, another curious

configuration comes up. Blanche also assigns to herself the role of Phenomenon in one instance:

SCENE 10

Senser	process	Phenomenon
He	Respects	Me

Table 4.23 - Blanche as a Phenomenon created out of a mental process.

In Table 4.23, Blanche is the Phenomenon of an affection mental process. Her old beau's respect is directed at her and this fact is not found to exist in the fictional world but only in her imagination.

The next section discusses different realizations of mental processes in the TT.

4.7. Patterns emerging from the analysis of mental processes in the TT

As for mental retextualizations, the patterns emerging are those suggestive of Blanche's inability to cognize. Tables 4.24 below shows that of a total of twelve mental processes into which Blanche inscribes herself, only two processes were transformed into other process types.

SCENE 10

SOURCE TEXT	TRANSLATED TEXT
<b>mental process</b>	<b>verbal process</b>
I'm thinking not only of you but your friend, Mr. Mitchell	[eu] não falo só de você mas do Sr. Mitchell
<b>mental process</b>	<b>material process</b>
I thought my luck had begun to fail me...	a sorte ia me abandonando

Table 4.24 - ST and TT: Transformation of mental processes into verbal and material processes.

As the comparisons show, the general tendency in the TT is towards the selection of the same pattern as that in the ST. Despite the different realization of processes, Blanche is



(re)construed in a way similar to that of the ST in the sense that there is no Receiver being addressed in the verbal process and Blanche is the affected entity in the material process \_ her self-centeredness and ineffectiveness were kept in the retextualizations.

While the examples cited above help to re(construe) Blanche in a similar way, the representative frequency of non-realizations favored in the TT seems to downgrade the impact of her configuration in the movie. As can be seen in Tables 4.25 and 4.26, once again some significant realizations of meanings were omitted.

#### SCENE 10

SOURCE TEXT	TRANSLATED TEXT
I think of how divine it is going to be to have such a thing as privacy	(você) Imagine o que será recuperar a privacidade!
he respects me	Ele é um gentleman

Table 4.25 - ST and TT: Blanche's exclusion from the mental processes.

#### SCENE 11

SOURCE TEXT	TRANSLATED TEXT
I don't want to pass in front of those men	φ

Table 4.26 - ST and TT: Omission of the mental process.

It should be pointed out that the two sentences in Table 4.26 which were omitted seem to be part of her world of illusion. Although these processes are not actions and not clearly illusion or reality, their omission prevents the viewer from interpreting their meanings.

Still in the investigation of mental process retextualizations, another choice of meaning selections seems to bring to the fore the self-centered aspect of Blanche's personality. See Table 4.27 for this instance:

## SCENE 10

SOURCE TEXT			
Senser	Process	Circumstance	
I	Think	of myself as a very very rich woman!	
TRANSLATED TEXT			
Senser	process	Phenomenon	Attribute
[ eu]	Considero	-me	Uma mulher muito rica

Table 4.27 - ST and TT: Blanche's roles as Senser and Phenomenon of a retextualized mental process.

Considering that Blanche was the Senser and also part of the circumstance in the textualization of the mental process and that she is the Senser and the Phenomenon of the retextualization of the same process, one can notice that the TT, besides maintaining the patterns of Blanche's construction in language, corroborates her reconstruction as a self-centered character.

The discussion so far has concentrated on the roles to which Blanche is ascribed to in the material, verbal and mental perspective. In order to have a complete picture of Blanche's configuration, the next section will be devoted to the relationship she establishes between herself and other entities in the world in terms of relational processes.

#### 4.8 Patterns emerging from the analysis of relational processes

Finally, the analysis of the relational processes comes to reiterate the patterns coming out from the discussion of the material, mental and verbal processes. Blanche's view of her reality, in terms of the relationship she establishes between herself and the world, is represented through special transitivity patterns in scenes ten and eleven, which depict (i) Attributes which are markedly derogatory or (ii) processes which are predominantly negated. Evidences for this pattern can be found in Table 4.28 and 4.29:

**SCENE 10**

Carrier	Process	Attribute	Circumstance	$\beta$
I	Have never been	So surprised	In my life	
I	Have been	Foolish		Casting my pearls before swines
I	Have never, never been	Guilty		

Table 4.28 - Blanche in relational processes carrying Attributes.

**SCENE 11**

Carrier	Process	Attribute	$\beta$
I'	m not	Sure	I got the soap out
I'	M	Anxious	to get out of here
I'	M	Ready	to go
I'	m not	Quite ready	
Circumstance	PRO-	Carrier	-CESS
How	Do	I	Look

Table 4.29 - Blanche in relational processes carrying Attributes

As mentioned in the beginning of this Chapter, the analysis of the material, mental and verbal processes converge in the view of Blanche's insanity. At the last moment, she is only able to cognize, to act upon other characters or to address any saying to them in her own world of illusion. However, the analysis of the relational possessive processes seems to shed light on Blanche's ability to see her real possessions and characteristics through her insanity. See Tables 4.30 and 4.31 for examples:

**SCENE 10**

Carrier	Process	Attribute	$\beta$
I	Have those	Things	to offer
and I	Have	All of those things-	
When I	Have	All of these treasures	Locked in my heart

Table 4.30 - Blanche in possessive relational processes.

Halliday (1994:122-130), as mentioned in Chapter 2, identifies three types of relational processes: intensive, possessive and circumstantial. Among these, the possessive and the intensive types are relevant to the points emerging in the analysis.



These occurrences of relational possessive process, shown in Tables 4.30 and expressed by the verb *have* point to a feature of Blanche's reality. As the film unfolds and she is on the way to insanity, she reacts to reality in different ways. She accepts reality in terms of being and having while she denies action, thought and verbal realities. The entities being possessed by Blanche in the first two scenes and the last two scenes differ. In scene one and two, Blanche mostly possesses her material belongings whereas in scene ten and eleven she affirms to possess more abstract elements, which she thinks are treasures. It is worth mentioning that Blanche inscribes herself into relational possessive processes more often in the two moments depicting the confrontation between Stanley and herself. She is the one who used to have possessions as she came from a rich family. However, she lost all her possessions and ended up by having nothing but "spilt talcum and old empty perfume bottles", as mentioned by Stanley.

Another feature of relational process concerns the example in Table 4.31 in which Blanche ascribes a circumstantial Attribute to herself.

**SCENE 10**

Carrier	process	Circumstance
I	'm	in danger

Table 4.31 - Blanche in circumstantial relational processes.

In the circumstantial type of relational process, the relation between the Carrier and the Attribute is one of time, place, manner, cause, accompaniment, role, matter or angle (Halliday, 1994:130). In the example cited above, the circumstantial element being ascribed to Blanche is one of manner, configurating Blanche's mental state at that moment: *In danger*.

It should be stressed that although some Attributes (intensive, circumstantial and possessive) are ascribed to Blanche throughout the film, she is not inscribed into any

identifying relational process, but in one instance: she does not ascertain an identity to herself.

In order to conclude the analysis of Blanche's construal of herself both in the ST and in the TT in terms of transitivity selections, certain considerations about the retextualization of relational processes will follow.

#### 4.9. Patterns emerging from the analysis of relational processes in the TT

In this section, retextualizations of relational processes are investigated. As mentioned above, Blanche's world of illusion involves doings, happenings and consciousness, however her illusions do not extend to the field of being and having since she is conscious of her real possessions and characteristics.

The meanings selected by the TT in terms of Blanche's relation to the world realize a similar construction. Out of twelve relational processes in which Blanche is setting up a relation between herself and some Attributes, only one clause was realized differently. This example is in Table 4.32:

##### SCENE 11

SOURCE TEXT	TRANSLATED TEXT
I'm not sure I got the soap out	Pode ter ficado xampu.

Table 4.32 -ST and TT: Blanche's exclusion from the relational processes.

The translator's different treatment of this lexicogrammatical feature resulted in Blanche's exclusion from this process. The clause in Table 4.32 excludes Blanche's involvement in the process by realizing only the hypotactic clause. Blanche's uncertainty is not realized, though. As Halliday (1994: xiv) points out, meanings are realized through

forms. Hence, different structures produce different meanings. The form selected in the TT ended up by not realizing the meaning produced in the ST, since Blanche is no longer a participant in the process.

Despite this modification of meaning selected by the ST, the TT was able to (re)construe Blanche in a fashion similar to Tennessee Williams' Blanche since all other retextualizations inscribed her into relational processes establishing her relationship with other entities in the world similar to the one shown in the ST. Certain examples are provided in Tables 4.33 and 4.34:

#### SCENE 10

SOURCE TEXT				TRANSLATED TEXT		
Carrier	process	Attribute	Circumstance	Carrier	Process	Attribute
I	have never been	So surprised	in my life	[ eu ]	Fiquei	Muito surpresa.
I	have been	Foolish		[ eu ]	fui	Tola
I	have never, never been	Guilty		[ eu ]	nunca serei	Culpada

Table 4.33 - Blanche in relational processes in both the ST and the TT.

#### SCENE 11

SOURCE TEXT			
Carrier	process	Attribute	Circumstance
I'	M	ready	
I'	m not	quite ready	
Circumstance	PRO-	Carrier	-CESS
How	Do	I	Look
TRANSLATED TEXT			
Carrier	process	Attribute	Circumstance
[ eu ]	Estou	pronta.	
[ eu ]	Não estou	Pronta	
Circumstance	PRO-	Carrier	-CESS
Como		[ eu ]	Estou?

Table 4.34 - Blanche in relational processes in both the ST and TT.

It should be mentioned that the TT realizes no different meaning when retextualizing the possessive relational processes. Blanche establishes a relation of possession to abstract entities in the TT as well as in the ST. This aspect can be seen in Tables 4.35:



## SCENE 10

SOURCE TEXT				TRANSLATED TEXT			
Possessor	Process	Possessed	$\beta$	Possessor	Process	Possessed	$\beta$
I	Have	Those Things	To offer	[ eu ]	Tenho	Tais bens	A oferecer
I	Have	All of those things-		eu	Tenho	Tudo isso.	
Possessor	Process	Possessed	$\beta$	Possessor	Process	Possessed	Circumstance
I	Have	All of these treasures	Locked in my heart	[ eu ]	Tenho	Tais tesouros	No coração.

Table 4.35 - Blanche in Possessive relational processes in the ST and the TT.

These lexicogrammatical features, made evident through the analysis of the four main processes Blanche inscribed herself into in the last two scenes, realize meaning selections modeling the representation of Blanche's reality in the fictional world of Tennessee Williams' *A Streetcar Named Desire*.

The following section will present some additions provided in the TT, which count as a form of compensation for some non-realizations of meanings selected in the ST.

#### 4.10. Compensation by different realizations of meanings in the TT

Certain additions, though in a smaller number than the omissions in the TT in these last two scenes, contributed to the artistic whole through the significance of the meanings they made explicit \_ the two processes added to the TT intensify Blanche's self-centeredness. These clauses realizing relational and material processes, respectively, are inclusions that replace other clauses from the ST, which were not part of this corpus. These clauses are in Tables 4.36 and 4.37:

## SCENE 10

SOURCE TEXT			TRANSLATED TEXT		
RELATIONAL PROCESS			RELATIONAL PROCESS		
Identified	Process	Identifier	Carrier	Process	Attribute
The problem	Is	Clothes.	[ eu ]	Preciso de	roupas

Table 4.36 - inclusion of a relational process into which Blanche is inscribed as carrier.

## SCENE 11

SOURCE TEXT		TRANSLATED TEXT			
		Actor	Process	Circumstance	Circumstance
to pin with the seahorse on the lapel of the jacket		[ eu ]	Usarei	Com o broche	Na jaqueta

Table 4.37 - inclusion of a material process in which Blanche is Actor.

The two clauses construe Blanche not affecting any participants in the story. The first example presents Blanche in the need of *roupas*, which in fact she does not possess, as the lexical choice of the verb *preciso* suggests.

The second example supports this interpretation by posing Blanche not acting upon any Goal, not even an inanimate one. The other entities participating in the process are the circumstances *com o broche* and *na jaqueta*.

## 4.11. Final Remarks

After describing the stylistic effects produced by the ST and the TT in relation to the meanings foregrounded through the system of transitivity, I can now say that the overall effect of the choices selected in terms of experiential meanings textualized and retextualized Blanche in a similar fashion. These selections of meanings produced the profile of a protagonist who is not able to interact with her sister and her brother-in-law's world, is, however, able to act upon the world of illusion she has created to herself.

There are two comparisons on focus in this study: (i) the fictional world of the film as compared with the configurations detected in the analysis of transitivity; and (ii) the



patterns established in the ST as compared with those emerging in the analysis of the TT. The two comparisons seem to converge in the sense that (i) the fictional world is supported and foregrounded by the linguistic analysis and (ii) Blanche is construed similarly both in the ST and in the TT.

Blanche construes herself in the ST and the TT as able to impact only on inanimate phenomena at the first moment of the film. And, as the story unfolds, she creates a world of her own in which she is now able to act upon other animate entities: participants of the film and people of whose existence there is no evidence in the external world.

It seems interesting to point out here that a feature can be said to represent the meanings emerging in the analysis of the transitivity patterns Blanche is inscribed into in the ST and the TT: the first and last clauses to which Blanche is ascribed as participant epitomize Blanche's ineffectiveness in acting upon the world. These two clauses are presented below:

First clause: They told me to take a streetcar named Desire and then transfer to one called Cemeteries and ride six blocks and get off at - Elysian Fields!

Last clause: Whoever you are – I have always depended on the kindness of strangers.

In the first clause, Blanche, being the Receiver of the verbal process, is the entity being impacted by the saying. While in the last clause, Blanche is the doer of the material process *depend*, which besides carrying the meaning of being affected rather than affecting has a circumstance associated with it.

Although the retextualization of the ST selections brought about different meanings and even omissions, these alterations did not change the whole patterns emerging in the

transitivity structures and Blanche is construed similarly in both textualizations and retextualization.

Vasconcellos (1997:191) argues that "sensitization to the reading of literary texts" and their retextualizations, in terms of their meanings, "can result in a contribution to the understanding and evaluation of those texts". She (ibid.: 241) also states that despite the fact that the translators may be constrained by cultural, literary or linguistic considerations, s/he "chooses from among the possibilities available to [him/her]" and this choice makes a difference.

I conclude this Chapter by saying that although linguistic, cultural or literary constraints may have bound the retextualization of *A Streetcar named Desire*, these constraints did not interfere in the meanings selected for the construal of Blanche. The new text derived from the translator(s)' interpretation of the ST meanings was able to (re)construe Blanche's personality in a fashion similar to the one construed in the ST.

The next Chapter will provide an investigation of the patterns emerging from the analysis of the processes and roles into which Blanche is inscribed by Stanley Kowalski, first in the ST and then in the TT, in order to confront both constructions: Blanche's construal of herself and Stanley's construal of Blanche.

## **CHAPTER 5**

### **STANLEY'S VIEW OF BLANCHE**

**The linguistic analysis enables one to show how, and why, the text means what it does.  
In the process, there are likely to be revealed multiple meanings, alternatives,  
ambiguities, metaphors and so on.  
Halliday, 1994**

### 5.1. Initial Remarks

"Language", says Halliday (1994: 106) "enables human beings to build a mental picture of reality." On the basis of this assumption, my main concern, in this Chapter, is how Stanley Kowalski construes Blanche DuBois in language. I intend to see the extent to which the picture emerging in the analysis of scene two and scene ten corroborates the analysis of the patterns emerging through the way Blanche construes herself in the other four scenes.

The two scenes represent two significant moments in the story. Scene two shows the first confrontation between Blanche and Stanley. Scene ten presents Blanche and Stanley's last confrontation. Blanche is at the borderline between sanity and insanity.

Blanche seems to be portrayed, through Stanley's eyes, as unable to affect the world around her. In a similar way, Blanche's inability to direct her actions at anyone is revealed by the roles she is assigned in the processes she is inscribed into. This crucial feature of Blanche's construal occurs throughout the ST being more evident during the confrontations between Stanley and Blanche. These aspects are made evident through the analysis of the four process types.

In scenes two and ten, Stanley inscribes Blanche mainly into material processes. Out of thirty-three processes into which he inscribes her, in scene two and scene ten, fourteen are material processes, nine are mental, three are verbal and seven are relational. Each of these types will be looked at in detail, in the sections that follow.

5.2. Patterns Emerging from the Analysis of material processes in the ST

As far as material realizations are concerned, the patterns that stand out characterize Blanche as an ineffective character that is unable to affect other people's lives, including Stanley's. The investigation of the material processes in the second and tenth scenes seems to suggest that Stanley unconsciously perceives Blanche's impotence: at the lexicogrammatical level, he inscribes her as Actor into material processes that do not have an animate Goal. Typically, she does not act upon a Goal and when there is a Goal, it is an inanimate one. There are also moments in which Stanley inscribes her as the Goal or the Beneficiary of the material process, which emphasizes her ineffectiveness. This pattern reveals that she is the one affected by other characters' actions rather than the one who causes other characters to be affected. This configuration can be seen in the following Tables:

SCENE2

Actor	Process	Circumstance	
She	Gets Through soaking	in a hot tub	
Actor	Process	Inanimate Goal	
She	Didn't show	No paper, no deed of sale, nothing like that	
Actor	PRO-	Goal	-CESS
Me and Stella	Are helping	You	Unpack

Table 5.1- Stanley inscribing Blanche into material processes.



## SCENE 10

Actor	process	Circumstance			
You	Come	In here			
Circumstance	PRO-	Actor	-CESS	Inanimate Goal	Circumstance
What	've	You	got on	Those fine Feathers	For
Actor	process	Inanimate Goal	Circumstance		
You	Got	A wire			
You	Didn't pull	Any wool	Over this boy's eyes		
(you)	Sprinkle	The place	With powder		
(you)	Spray	Perfume			
(you)	Stick	A paper lantern	Over a light-bulb		
You	Left	The phone	Off the hook		
Actor	process	Beneficiary	Goal		
The one that	Gave	You	The white fox-pieces		
Goal	PRO-	Actor	-CESS	Circumstance	
What	Are	You	Putting on	Now	
Circumstance	PRO-	Actor	-CESS	Goal	Circumstance
What	Did	You	Do	that	For

Table 5.2 - Stanley inscribing Blanche into material processes.

The two Tables above show that Blanche is construed, through the way Stanley models his perceptions of her actions, as an ineffective character, since her actions do not extend to anyone in the processes she is inscribed into. As can be seen, her actions extend to entities such as feathers, wire, perfume, etc, all of which are inanimate Goals. The fact that there is not even one instance in which Blanche is acting upon an animate Goal confirms the pattern already observed in Chapter 3 above.

It should be observed that, besides the patterns that emerge through the investigation of language, the goings-on taking place in the movie, in terms of the fictional world, confirm the findings obtained through the linguistic analysis. Scene two depicts Stanley invading Blanche's life by trying to read her personal letters and threatening her by claiming to know certain acquaintances who could make appraisals of her clothes and jewelry. In scene ten, his rude and ironic attitude toward Blanche's threats and insanity

makes his recklessness, regarding the possibility of Blanche affecting or hurting him, even more evident.

Another interesting observation to be made concerns the type of verbs that realize the material processes into which Stanley inscribes Blanche as participant: most of them refer back to Blanche's appearance and imaginative world. Verbs such as *spray*, *show*, *stick*, *get on*, *put on* implicate personal and physical descriptions. It seems that, according to Stanley's view, Blanche is only able to act upon herself and her own world since all the actions she performs are related to material entities that are part of her appearance or delusions. This can be seen in the sequence of instances below:

You come in here  
And sprinkle the place with powder and spray perfume  
And stick a paper lantern over a light bulb

The following section comprises the analysis of retextualizations of material processes.

### **5.3. Patterns Emerging from the Analysis of material processes in the TT**

As far as material processes are concerned, the retextualization of scene two and scene ten were able to keep Blanche's main characteristics. Nonetheless, there are some instances in which Blanche's configuration is slightly modified. In scene two, out of three material processes into which Stanley inscribes Blanche, two were turned into mental processes. The textualization of the first example below turned the process into which Blanche is inscribed as Actor into a projected clause of a mental process. Since, as pointed out above, a projected clause is not a participant in the process, Blanche does not appear as a participant in this instance. The second example displays the transformation of a material

process into a mental one in which Blanche was eliminated from the process. Blanche was inscribed into the material process in the ST as Beneficiary and was eliminated from the mental process in the TT. These can be seen in Table 5.3:

#### SCENE 2

SOURCE TEXT			
MATERIAL PROCESS			
Actor	process	Goal	
She	Didn't show	no papers, no deed of sale or nothing like that, huh?	
Actor	PRO-	Beneficiary	-CESS
Me and Stella	were helping	You	unpack
TRANSLATED TEXT			
MENTAL PROCESS			
Senser	process	$\beta$	
Você [Stella]	Quer dizer	Que ela não mostrou nenhum papel	
Senser	process	$\beta$	
Eu e Stella	Quisemos	Ajudar	

Table 5.3 - ST and TT: changes in material processes.

Table 5.3 shows that the transformation of these two material processes into mental ones ends up by eliminating Blanche from the processes.

In scene ten, the retextualization of the material processes favored the patterns that emerged in the ST. Out of ten material processes only four were altered. Tables 5.4, 5.5 and 5.6 show these material processes and their retextualizations.

#### SCENE 10

SOURCE TEXT				TRANSLATED TEXT			
material PROCESS				material PROCESS			
Actor	process	Goal	Circumstance	Actor	process	Goal	Circumstance
You	come		In here	$\phi$	$\phi$	$\phi$	$\phi$

Table 5.4 - ST and TT: realizations in material processes.



## SCENE 10

SCENE 10

SOURCE TEXT					
Goal	PRO-	Actor	-CESS	Circumstance	
What	Are	You	Putting on	Now?	
Circumstance	PRO-	Actor	-CESS	Goal	Circumstance
What	've	You	Got on	Those fine feathers	For
TRANSLATED TEXT					
Goal	PRO-	Actor	-CESS	Circumstance	
φ	φ	φ	φ	φ	
Circumstance	Process	Goal			
Por que	φ	Tantas plumas			

Table 5.5 - ST and TT: realizations in material processes.

## SCENE 10

SOURCE TEXT				
PRO-	Actor	-CESS	Goal	Circumstance
[ Not once] did	You	Pull	Any wool	Over this boy's eyes
TRANSLATED TEXT				
Actor	Goal	process	Circumstance	
Voce [ não ]	Me	Enganou	Nem uma vez	

Table 5.6 - ST and TT: realizations in material processes.

These realizations present no significant change in the pattern emerging from the ST except for the example presented in Table 5.6, which seems to figure as a deviation from the pattern. In fact, the four examples in the Tables above display certain changes in the process. Two of the material processes were omitted and the last example in Table 5.5 shows that the process was eliminated from the clause also excluding Blanche's participation.

The last retextualization deserves a little more attention. As mentioned above, the clauses are being analyzed at their 'face value', therefore, although the clause *not once did you pull any wool over this boy's eyes* represents a metaphor, it is examined in terms of the transitivity structures realized. In this example, while Blanche is the Actor of a material process acting upon an inanimate Goal in the ST, the TT assigns her the role of Actor in a material process with an animate Goal being affected by the process: Stanley. Although the retextualization of this clause seems to show a different realization of the protagonist's

construction, Blanche's ineffectiveness is not downgraded by the different selection of lexicogrammatical meanings in the TT since this process is being negated.

5.4. Patterns Emerging from the Analysis of verbal processes in the ST

As the following section shows, although there are very few verbal processes into which Blanche is inscribed by Stanley, Blanche's ineffectiveness is also made evident. Stanley inscribes Blanche as Sayer in one verbal process in scene two and two verbal processes in scene ten. These instances can be seen in Tables 5.7 and 5.8:

SCENE 2

Verbiage	PRO-	Sayer	-CESS	Circumstance
What	Did	You	Mean	By saying you'll have to burn them off?

Table 5.7 - Stanley inscribing Blanche into verbal processes.

SCENE 10

$\beta$	PRO-	Sayer	-CESS	$\beta$
<i>(Who)</i>	Did	You	Say	<i>It was from</i>
Verbiage	PRO-	Sayer	-CESS	Receiver
What	Do	You	Say	

Table 5.8. Stanley inscribing Blanche as Sayer into a verbal process.

As seen in the Tables above, Stanley construes Blanche in such a way that her sayings do not reach anyone. He rephrases what she has said asking for more details. However, he does not associate a Receiver with her talkings.

5.5. Patterns Emerging from the Analysis of verbal processes in the TT

The comparison between the ST and the TT in terms of verbal processes also shows certain points of convergence and divergence. Of a total of three verbal processes



expressed in scene two and scene ten, only one was kept unaltered. The following Table shows this instance:

SCENE 2

SOURCE TEXT				
Verbiage	PRO-	Sayer	-CESS	Circumstance/ $\beta$
What	did	You	Mean	by saying you'll have to burn them off
TRANSLATED TEXT				
Circumstance	Sayer	process	$\beta$	
Por que	(Você)	Disse	que terá de queimá-las?	

Table 5.9 - ST and TT: convergence in verbal processes.

Here, the textualization and the retextualization realize the same meaning: Blanche is assigned the role of Sayer in a verbal process that does not present a Receiver, both in the ST and TT. However, the two other examples of retextualization present different meanings. The fact that one of the verbal processes was transformed into material and that the other process was omitted causes the TT to weaken the patterns as far as Blanche's configuration is concerned, as can be seen in Table 5.10:

SCENE 10

SOURCE TEXT	TRANSLATED TEXT
Who did you say it was from?	Quem foi mesmo que mandou?
What do you say, blanche?	$\phi$

Table 5.10 - ST and TT: divergences in verbal processes.

The linguistic options selected in the TT exclude Blanche from the process once more, with the effect of under-realizing certain of her characteristics concerning the way Stanley construes them. The two instances realized differently in the TT present Blanche as not extending her sayings to anyone.

Blanche's picture emerging through the analysis of the material and the verbal processes is also confirmed by the following investigation of mental processes.

5.6. Patterns Emerging from the Analysis of mental processes in the ST

In mental processes, the inability of the character to extend actions or sayings is translated into an incapability of transforming her reasonings and desires into Phenomenon of the mental process. Stanley construes Blanche as incapable of cognizing, in the sense that she is exposed to a world of which she has no understanding. She is the one that senses: she thinks, perceives, wants and feels. However, there is no Phenomenon been sensed - thought, perceived, wanted or felt. These linguistic features can be observed in Tables 5.11 e 5.12 below:

SCENE 2

Senser	process	Circumstance
Sister Blanche	Cannot be annoyed	With business details right now

Table 5.11 - Stanley inscribing Blanche into mental processes.

SCENE 10

β	PRO-	Senser	-CESS	β
What kind of queen	Do	You	Think	you are
Senser	process	β		
You	Know	What I say		
You	Want	To get by me		
You	Think	I'm going to interfere with you		
PRO-	Senser	-CESS	β	
Do	You	Want	To bury the háchet and make it a loving-cup	

Table 5.12 - Stanley inscribing Blanche into mental processes.

Blanche's difficulty in making sense of her own feelings and in encoding linguistically a mental picture of her experience of the world around her is portrayed by Stanley in the instances cited above. The lacuna observed in Table 5.12 suggests exactly this feature. The symbol β refers to clauses projected by the mental process. As mentioned above, projected clauses do not constitute participants in the process. However, there are

three examples in which Blanche is inscribed into a mental process with a Phenomenon.

These three clauses are shown in the Tables below:

SCENE 10

Phenomenon	PRO-	Senser	-CESS
What	Do	You	Know
Senser	process	Phenomenon	
You	Want	Some rough-house	

Table 5.13 - Stanley inscribing Blanche into mental processes that present Phenomenon.

SCENE 10

PRO-	Senser	-CESS	Phenomenon
Do	You	Hear	Me?

Table 5.14 - Stanley inscribing Blanche as Senser into mental processes that present Phenomenon.

Although Stanley depicts Blanche as a character unable to cognize, Table 5.13 and 5.14 contain examples that present Blanche sensing a Phenomenon. The entities *what* and *some rough-house* are the Phenomenon of the two mental processes (Table 5.13) into which Stanley characterized Blanche as the Senser and Stanley is the Phenomenon of the other mental process shown in Table 5.14. This last example might lead to the idea of Stanley's construal of Blanche as really capable of grasping the world around her. Nonetheless, it should be mentioned that the mental process realized by the verb *hear* refers to an involuntary accomplishment. Downing and Locke (1992:126) state that *hear* refers to "an involuntary state, which does not depend on the agency of the perceiver". In addition, the process is realized in an interrogative clause, which obviously adds a dimension to the configuration.

These three examples, shown in Tables 5.13 and 5.14, illustrate Stanley's irony toward Blanche's capability of cognition. The processes present a Phenomenon. However, Stanley utters these clauses in an ironic tone. Stanley is aware of Blanche's difficulty in



relating to the outside world and brings her down from her fantasized world by ironizing and asking questions.

The lexicogrammatical features emerging through the analysis and the events happening in the fictional world lead the movie watchers to notice Stanley's cruelty toward Blanche. Stanley harasses, threatens, and laughs at Blanche, confirming the fact that he is the 'king of the place', as he calls himself.

The next section accounts for retextualizations of mental processes in the TT.

5.7. Patterns Emerging from the Analysis of mental processes in the TT

The comparison between the ST and the TT in terms of mental processes brings out the fact that only two clauses realizing mental processes represent different meanings in the TT.

As pointed out above, out of seven mental processes only two have their participant-process relationship different from the original selection. Tables 5.15 and 5.16 account for the mental processes presented in scene two and ten:

SCENE 2

SOURCE TEXT			TRANSLATED TEXT			
mental PROCESS			material PROCESS			
Senser	process	Circumstance	Actor	process	Goal	Circumstance
Sister Blanche	cannot be annoyed	with business details right now	A maninha	Não pode dar	Os detalhes	agora

Table 5.15 - ST and TT: different realizations of mental processes.

SCENE 10

SOURCE TEXT				TRANSLATED TEXT		
mental PROCESS				Mental PROCESS		
Phenomenon	PRO-	Senser	-CESS	Senser	ProcessS	Phenomenon
What	Do	You	know	(você)	Conhece	gente rica

Table 5.16 - ST and TT: different realizations of mental processes.

This illustration reveals that Blanche was construed in the TT in a way similar to the ST in the sense that she was shown to be unable to cognize, except for one instance, indicated in Table 5.16. The participants Phenomenon in the ST and in the TT show differences in their nature, a feature which changes the protagonist's construal: originally she is a character incapable of extending her feelings, actions or sayings to any other participant in the story, a picture which is changed at this moment in the TT.

The mental process realized in scene two was transformed into a material process without, however, affecting the pattern, since Blanche is not displayed as acting upon an animate Goal in the TT. On the contrary, it corroborates Stanley's view of Blanche. The verb *poder* in Portuguese suggests ability and since this is negated it emphasizes Blanche's inability in accomplishing the task of providing details about the loss of Belle Reve.

Let us now proceed to the analysis of the relational processes so as to conclude the investigation of Stanley's construal of Blanche.

### **5.8. Patterns Emerging from the Analysis of relational processes in the ST**

As regards relational processes, certain other patterns emerge. They involve mainly possession and attribution. All realizations of relational processes have the effect of attributing physical qualities or material possessions to Blanche. The lexicogrammatical features selected by Stanley to encode Blanche's representation of the world coincide with two different moments of the story. In scene two, Blanche is concerned with her appearance, while Stanley is worried about the lost property, Belle Reve. In scene ten, Stanley is the one concerned with appearance while Blanche is aware of all other qualities



and possessions she has besides beauty and appearances. Certain examples illustrate this point.

#### SCENE2

Circumstance	process	Carrier
Where	Is	She
Carrier	process	Attribute
You	Look	Ok
Possessor/ Carrier	process	Possessed /Attribute
Your sister and I	Are having	A little talk
The Kowalski and the DuBois	Have	Different notions

Table 5.17 - Stanley inscribing Blanche into relational process.

#### SCENE 10

Possessor/ Carrier	process	Possessed/ Attribute
You	have	Your oil millionaire
You	Got	Plenty of room

Table 5.18 - Stanley inscribing Blanche into relational process.

The linguistic features throw light on Stanley's impressions of Blanche by construing her as a possessor of material belongings or as a character endowed with apathetic Attributes. According to Stanley's view of Blanche, she only has material belongings, which she is already running out of.

In an instance in Table 5.19, the process *be* realizes an Identified/Identifier relation, in which Blanche takes the role of the former, having *the queen of the Nile* as the identifier element.

#### SCENE 10

Identified	process	Identifier
You	Are	The queen of the Nile

Table 5.19 - Stanley inscribing Blanche into relational process in the role of Identified.

Stanley identifies Blanche as the queen of the Nile because of her attitude toward him and the others in New Orleans. Although he is identifying Blanche, this statement is ironical and it is uttered in a very rude way ending up by conveying the opposite meaning:

She does not have an identity since she lives in a fantasy world and behaves if she were another person in another place. This interpretation is supported by the analysis of the four types of processes carried out in this Chapter.

As a way to completing the investigation of Blanche's construal in language, the retextualization of the relational processes is worthy of close attention. This issue is addressed in the next section.

#### 4.9. Patterns Emerging from the Analysis of relational processes in the TT

With regard to relational process, certain different realizations are noteworthy in that Stanley's representation of Blanche's world is less effective. Out of four instances in scene two, two processes were turned into other types. Tables 5.20 and 5.21 below show these examples:

##### SCENE 2

SOURCE TEXT			TRANSLATED TEXT	
relational PROCESS			material PROCESS	
Possessor/ Carrier	process	Possessed/Attribute	Actor	process
Your sister and I	Are having	a little talk	(nós)	Vamos conversar

Table 5.20 - ST and TT: different realizations of relational processes.

##### SCENE 2

SOURCE TEXT			TRANSLATED TEXT		
relational PROCESS			mental PROCESS		
Possessor	process	Possessed	Senser	process	Attribute
The kowalski and the dubois	Have	different notions	Os dubois e os kowalski	pensam	Diferente

Table 5.21 - ST and TT: different realizations of relational processes.

The two clauses in which Stanley relates Blanche and himself by means of possessions were turned into different processes. One instance shows a relational process turned into a material one while the other shows a relational process transformed into a mental one.

ST = Your sister and I are having a little talk.  
TT = vamos conversar.

ST = The Kowalski and the DuBois have different notions.  
TT = Os Kowalski e os DuBois pensam diferente.

It should be pointed out that although these two relational processes were realized differently, they seem to maintain the meanings that emerged in the ST, which renders character construction in very similar ways in both texts: there is no Phenomenon or Goal being impacted by Blanche, her ineffective character being thus reinforced.

The feature standing out in the retextualization of scene ten is that of a similar construal of the protagonist. Stanley characterizes Blanche's relation of possession with her own belongings. The three relational processes select the same roles. Tables 5.22 and 5.23 show these instances:

SCENE 10

SOURCE TEXT			TRANSLATED TEXT		
relational PROCESS			relational PROCESS		
Identified	process	Identifier	Identified	process	Identifier
You	Are	the queen of the nile	voce	é	a rainha do nilo

Table 5.22 - ST and TT: realizations of relational processes.

SCENE 10

SOURCE TEXT		TRANSLATED TEXT	
You got plenty of room to walk by me now		Tem bastante espaço para passar	
You have your oil millionaire		Voce, o seu milionario	

Table 5.23 - ST and TT: realizations of relational processes.

Here, both the ST and the TT seem to coincide in the sense that they encode Stanley's view of Blanche in a similar way: an unidentified and destitute character. As discussed above, Blanche is represented ironically by this clause as someone who has no identity. Except for the last example, the other two processes and participants kept the meanings of the ST. The clause in which Stanley refers to Blanche as the queen of the Nile was not modified. It maintains the ironic and intentional tone used by Stanley in the ST.

The TT also features an ambiguity in the example in Table 5.23. The relational process is presented in an ambiguous way: the translated clause could be classified as an existential process since the verb *tem* can be equated with *há* in Portuguese, i.e., *there is* in English or as a relational possessive process if we consider that the process *tem* has an elliptical subject *você tem*, that is, *you have*. Both classifications do not affect Stanley's characterization of Blanche in the TT.

ST = you got plenty of room to walk by me now.

TT = tem bastante espaço para passar.

Out of the three relational processes used by Stanley to express Blanche relationship with the world around her (displayed in Tables 5.22 and 5.23), only one is omitted, turning Blanche's relation of possession into an implicit relation. It seems that the omission of this process does not cause significant change since, in the Portuguese language system, the comma can stand for the process when it has been suggested before<sup>1</sup>. In summary, in terms of the transitivity system, Blanche was not a participant in the clause, since there is no process being realized at the clause 'face value'.

---

<sup>1</sup> According to Cunha (1975:594) a comma can be used to indicate a suppression of a word (generally a verb) or a group of words.

### **5.10. Final Remarks**

The investigation of the lexicogrammatical features used to construe and re(construe) the protagonist supports some of the events as well as certain of Blanche's characteristics. In common with the scenes analyzed in the two previous Chapters, this Chapter also reveals Blanche as an ineffective character, as her actions always end by being totally ineffective.

In the light of the considerations made so far, it can safely be said that Blanche is construed, through the way Stanley perceives her, as a character unable to act upon the world around her. The comparison between the textualization and the retextualization threw light on the convergent and divergent elements between the ST and the TT. Despite certain different realizations existing in the TT, possibly due to differences between the structure of the two languages or to different options selected by the translator, the retextualization seems to have succeeded in constructing a similar picture of the protagonist.



## **CHAPTER 6**

### **CONCLUDING REMARKS**

**On the basis of this fieldwork {naturally occurring language}, readers may decide that the linguistic 'toolkit' assembled here needs to be revised, or even replaced, but whatever the outcome, the analysis should have proved productive as a study in linguistic structure and an exercise in critical awareness.**  
**Simpson, 1993**

Located at the encounter between SFL (more precisely transitivity system) and translation (more precisely subtitling), this study aligns with Matthiessen's (paper presented at the ISFC25) and Halliday's (see appendix) view of translation as a practical semiotic phenomenon where all sorts of experiences are construed in the Target Language.

Based on these assumptions, the present thesis has proposed to delineate Blanche's configuration through the patterns emerging from the transitivity choices selected to model her view of reality in both the ST and the TT. The theoretical framework provided by Halliday's SFG (used to outline Blanche's construal in language) and Costa's notion of retextualization are summarized in chapter 2.

Chapter 1, in addition to locating this study at the encounter between translation studies and linguistics, also presents the objectives underlying this comparative study of two filmic versions of Williams' *A streetcar named desire*: a 1951 version and the Brazilian Portuguese subtitling of this film entitled *Uma rua chamada pecado*.

Following the description of the theoretical framework, the transitivity system, the corpus is analyzed in chapter 3, 4 and 5.

The quantitative analysis of the corpus shows that Blanche is mainly inscribed into material processes. Table 6.1 and 6.2 display these numbers.

#### BLANCHE'S SELECTION OF PROCESSES

	SCENE 1	SCENE 2	SCENE 10	SCENE 11	TOTAL
<b>MATERIAL</b>	30	19	12	11	72
<b>MENTAL</b>	18	08	06	06	38
<b>RELATIONAL</b>	16	10	07	05	38
<b>VERBAL</b>	12	04	02	01	19

Table 6.1 - number of processes into which Blanche inscribes herself in each scene.

**STANLEY'S SELECTION OF PROCESSES**

	SCENE 2	SCENE 10	TOTAL
<b>MATERIAL</b>	03	11	14
<b>MENTAL</b>	03	06	09
<b>RELATIONAL</b>	04	03	07
<b>VERBAL</b>	01	02	03

Table 6.2 - number of processes into which Stanley inscribes Blanche in each scene.

Besides looking at the counting of process types into which Blanche is inscribed in each scene, it seems important to show Blanche's and Stanley's selection of participant roles assigned to her. For the roles and numbers see Tables 6.3 and 6.4 below.

**BLANCHE'S SELECTION OF PARTICIPANT ROLES**

<b>MATERIAL PROCESSES</b>					
Blanche is Actor	Not affecting Goal	Affecting inanimate Goal	Affecting inanimate beneficiary	Affecting animate Goal/Beneficiary	Blanche is the Goal or Beneficiary
62	26	25	03	08	11
<b>VERBAL PROCESSES</b>					
Blanche is Sayer	Not addressing a Receiver	Not uttering a Verbiage	Addressing a Receiver	Uttering a Verbiage	Blanche is the Receiver
31	10	10	05	06	05
<b>MENTAL PROCESSES</b>					
Blanche is Senser	With No Phenomenon	With a Phenomenon	Blanche is the Phenomenon		
36	27	09	02		
<b>RELATIONAL PROCESSES</b>					
Blanche is Carrier	With an Attribute	With Circumstance as Attribute	Blanche is Identifier	Blanche is Possessor	Blanche is Attributor
30	24	06	01	06	01

Table 6.3 - roles Blanche inscribes herself and her relation to other participants.

**STANLEY'S SELECTION OF PARTICIPANT ROLES**

<b>MATERIAL PROCESSES</b>					
Blanche is Actor	Not affecting a Goal	Affecting an inanimate Goal	Affecting an animate Goal	Blanche is the Goal or Beneficiary	
12	02	10	00	02	
<b>VERBAL PROCESSES</b>					
Blanche is Sayer	Not addressing a Receiver	Not uttering a Verbiage	Addressing a Receiver	Uttering a Verbiage	Blanche is the Receiver
03	03	01	00	02	00
<b>MENTAL PROCESSES</b>					
Blanche is Senser	With No Phenomenon	With a Phenomenon	Blanche is the Phenomenon		
09	06	03	00		
<b>RELATIONAL PROCESSES</b>					
Blanche is Carrier	With an Attribute	With Circumstance as Attribute	Blanche is Identifier	Blanche is Possessor	Blanche is Attributor
02	01	01	01	04	00

Table 6.4 - Stanley inscribing Blanche into roles and her relation with other participants.

Halliday (1973:115/117) points out that although counting cannot constitute the only element for analysis, interpretation and evaluation of style, numerical data on language may be stylistically significant and figures and frequency patterns may be helpful. Matthiessen (1998:16) adds to this perspective when he says that in a systemically-based theory of transitivity there is the hypothesis that frequency of instantiations will correlate with the qualitative nature of these systemic options.

The quantitative analysis summarized in Tables 6.1, 6.2, 6.3 and 6.4 shows some of Blanche's characteristics as, for instance, her ineffectiveness: Blanche is inscribed mainly into material processes though not always affecting an animate Goal in this process type. Her actions, thoughts, feelings and sayings are shown not to extend to other participants.

Blanche's self-centeredness, however, is not so evident through this numerical analysis as this characteristic is mainly found in the interpretation of transitivity patterns and their association to the meanings in the fictional world.

Discussing quantitative investigation, Halliday (ibid: 116/117) highlights the fact that counting does not tell "whether a particular pattern has or has not 'value in the game'" and that figures do not establish an analysis, interpretation or evaluation of the style. He (ibid: 120) says that:

As Ulmann has remarked, in stylistics we have *both* to count things *and* to look at them, one by one and when we do this we find that the foregrounding effect is the product of two apparently opposed conditions of use. The foregrounded elements are certain clause types which display particular patterns of transitivity.

Based on this assumption and due to the fact that numerical analysis alone cannot clearly enough provide evidence to interpretations of Blanche's characteristics, chapter 3, 4 and 5 were analyzed in terms of transitivity structures and their function in the internal organization of the text, that is, in terms of their 'value in the game'.

Hence, chapter 3 and 4 bring to the fore Blanche's mental state at the beginning and at the end of the film through the analysis of the transitivity choices selected to construe Blanche's view of her internal and external realities. The patterns emerging from these lexicogrammatical choices depict an ineffectual and self-centered Blanche who is unable to affect any other participant in the first moment of the film (scenes one and two) but who could potentially affect existing and non-existing participants in her imaginary world at the last moment (scenes ten and eleven).

The analysis and interpretation of the patterns emerging from the TT are also carried out. Based on the assumption that this subtitling version is a retextualization, the TT has construed a protagonist who, still ineffective and self-centered, does not affect any participant of the film and attempts to turn the other characters' sayings, doings and feelings towards herself. Although there are shifts occurring locally, these micro shifts do not alter the construction of the character at a macro level. There is, however, a



downplaying of Blanche's characteristics due to certain omissions occurring throughout the TT.

Finally, the investigation carried out in chapter 5 supports the analysis carried out in the previous chapters by showing Stanley's modeling of Blanche's realities. The processes and participant roles into which Blanche is inscribed by Stanley in scenes two and ten are analyzed and interpreted. Stanley construes Blanche in a fashion similar to those described in chapter 3 and 4, only differing in the sense that she is not able to affect any other participant in any of the moments she experiences. Stanley seems to see Blanche through a practical and unemotional lens, therefore there is no world of illusion; the products of Blanche's illusions are all lies in Stanley's perspective. The same characteristics of the TT emerging in the description of chapter 3 and 4 are true for the description of chapter 5. Stanley construes Blanche's reality in a similar fashion both in the ST and TT.

The lexicogrammatical evidence provided by the analysis presented in chapters 3, 4 and 5 throws light on the argument that character construal can be traced in linguistic patterning, mainly through the analysis and interpretation of the systemic choices made. By analyzing the transitivity choices, it was possible to observe that patterns emerging from the lexicogrammatical options construed Blanche DuBois in such a way that they proved both to support and project the fictional events taking place in the film.

The analysis of the similarities and differences present in transitivity realizations retextualized in the subtitled version also describe Blanche's construal in a way similar to the ST. As happens in the ST, the TT also presents an ineffectual and self-centered character: Blanche DuBois.

At this point, certain considerations are important concerning the limitations of this study. The following aspects, which might have considerably supported this thesis, were not dealt with here:

- In the present thesis only the experiential mode of the ideational metafunction is used as a theoretical framework for the analysis of the corpus. Since clauses typically embody the three strands of meanings (Halliday, 1973:108/ 1994:34), the other two metafunctions could also have served as a tool for the analysis. As the corpus originates from a play, it seems that the interpersonal meanings present in the interaction between Blanche and the other characters could have raised interesting points for discussion.
- The constraints limiting subtitling translations, as pointed out by Franco (1991), are not taken into consideration in this study. It may be that the omissions provided by the TT have been caused by these constraints. However, as such an aspect was not considered, there is no evidence to support this argument.
- Many of the findings concerning the meanings realized in the retextualization are considered only as lexicogrammatical components selected among several options available to the translators. There is no distinction between these selections and the ones that are selected due to the structure of the Target language<sup>1</sup>.
- As pointed out in chapter 1, besides the 1951 version of *A streetcar named desire*, two other versions were filmed. This study might have benefited from an

---

<sup>1</sup> Erich Steiner raised this constraint during the presentation of my paper entitled *Character, language and translation: a linguistic study of A streetcar named desire* at the ISFC25, in Cardiff, U.K.

analysis of Blanche DuBois' construal in these two other versions have also benefited.

- I have only looked at Blanche's construal. The reliability of the study could have been considerably increased if other characters' construal were also investigated.
- It would also be interesting to compare Blanche's modeling of reality with that of other of Williams' characters, such as Laura in *The glass menagerie* and the princess Kosmonopolis in *Sweet bird of youth*.

These limitations and undiscussed aspects highlighted above can be suggested as further research to be carried out in the area of translation, SFL or at the encounter between these two areas.

From these considerations, I would like to close this thesis by stressing that the analysis carried out here suffices to illustrate the fruitful use of SFL as a means of investigating, analyzing and criticizing translations.

## **BIBLIOGRAPHY**

**Authorship is reserved for persons who receive primary credit and hold primary responsibility for a published work. Authorship encompasses, therefore, not only those who do the actual writing but also those who have made substantial scientific contributions to a study.**  
**A.P.A., 1983**

- Bell, R. T. (1991). *Translation and translating - Theory and practice*. London/NY: Longman.
- Bloor, T. & Bloor, M. (1995). *The functional analysis of English - a Hallidayan approach*. London / New York: Arnold.
- Burton, D. (1982). Through glass darkly: through dark glasses. In: R. Carter (Ed.), *Language and literature: An introductory reader in stylistics*. London: George Allen & Unwin.
- Butler, C.S. (1985). *Systemic linguistics: Theory and applications*. London: Batsford.
- Butt, D., Fahey, R. Spinks, S. & Yallop, C. (1995). *Using functional grammar: an explorer's guide*. Sydney: Macquarie University, NCELTR (National Centre for English Language Teaching and Research).
- Carter, R. (1982). Style and interpretation in Hemingway's *Cat in the Rain*. In R. Carter (Ed.) *Language and Literature: an introductory reader in Stylistics*, George Allen & Unwin.
- Costa, W. C. (1992a). The translated text as re-textualisation. In: M. Coulthard (Ed.), *Ilha do Desterro. 28 - Studies in translation/ Estudos de tradução*, 25-36. Florianópolis: Editora da UFSC.
- Costa, W. C. (1992b). *A linguistic approach to the analysis and evaluation of translated texts with special reference to selected texts by J. L. Borges*. Unpublished Ph.D. Thesis. University of Birmingham, UK.
- Coulthard, R. M. (1987). Evaluative text analysis. In: R. Steele & T. Treadgold (Eds.). *Language topics: Essays in honour of Michael Halliday* (pp. 181-190). Amsterdam: John Benjamins.
- Cunha, C. F. da (1975). *Gramática da Língua Portuguesa*. Rio de Janeiro: Fename - Fundação Nacional de Material Escolar.
- Delabastita, D. (1990). Translation and the mass media. In: S. Bassnett, & A. Lefevere, *Translation history and culture* (pp. 97-109). London: Pinter Publishers.
- Diniz, T. F. N. (1994). *Enleios de Lear: Da semiótica à tradução cultural*. Unpublished Ph.D. Thesis. Faculdade de Letras da UFMG.
- Dirks, T. (1998). *A Streetcar named desire* (1951) - review. Available: <http://www.filmsite.org/stre.html>



- Downing, A. & Locke, P. (1992). *A university course in English grammar*. London: Prentice Hall.
- Eggins, S. (1994). *An introduction to systemic functional linguistics*. London: Pinter.
- Erikson, H. (1991-1998). Plot synopsis. *All-movie guide* [on-line]. Available: <http://allmovie.com/cg/x.exe?p=avg&sql=A47311>
- Fawcett, P. (1997). *Translation and Language. Linguistic theories explained*. Manchester/U.K.: St. Jerome Publishing.
- Feldman, C. K. (Producer), & Kazan, E. (Director). (1951). *A streetcar named desire* [film]. Burbank, CA: Warner Bros.
- Feldman, C. K. (Producer), & Kazan, E. (Director). (1951). *Uma rua chamada pecado* [film]. Burbank, CA: Warner Bros.
- Fernandes, L. P. (1998). *Tim Burton's The Nightmare before Christmas vs. O estranho mundo de Jack: A systemiotic perspective on the study of subtitling*. Unpublished Master's thesis. Florianópolis: UFSC.
- Franco, E. P.C. (1991). *Everything you wanted to know about film translation (But did not have the chance to ask)*. Unpublished Master's thesis. Florianópolis: UFSC.
- Gil, G. (1995). Who does what to whom? In *Anais do XIII ENPULLI - Encontro Nacional de Professores Universitários de Língua e Literatura Inglesa*. Rio de Janeiro: Editora da PUC.
- Halliday, M.A.K. (1973). *Explorations in the functions of language*. London: Arnold.
- Halliday, M.A.K. (1985/1994). *An introduction to functional grammar*. London: Arnold.
- Hasan, R. (1984). Ways of saying: ways of meaning. In R. P. Fawcett et al. (Eds.) *The semiotics of culture and language*. 1. *Language as social semiotic* (pp. 105-162). London: Printer.
- Hasan, R. (1985). *Linguistics, language and verbal art*. Oxford: University Press.
- Hatim, B. & Mason, I. (1990). *Discourse and the translator*. London: Longman.
- Heberle, V. M. (1997). *An investigation of textual and contextual parameters in editorials of women's magazines*. Unpublished Ph.D. Thesis. Florianópolis: UFSC.
- Hervey, S. & Higgins, I. (1992). *Thinking translation: A course in translation method: French to English*. London: Routledge.

- Harvey, K. (1995). A descriptive framework for compensation. In: *The translator* 1: 1, 65-86.
- Jakobson, R. (1959/1966). On linguistic aspects of translation. In: R. A. Brower (ed.), *On translation* (pp. 232-239). Harvard: University Press.
- Kennedy, C. (1976). Systemic grammar and its use in literary analysis. In R. Carter (Ed.), *Language and literature: An introductory reader in stylistics*. London: George Allen & Unwin.
- Knowles, M. (1997). 'You would if you loved me': Language and desire in the teen novel. In: K. Harvey & C. Shalom: *Language and desire: encoding sex, romance and intimacy*. London: Routledge.
- Leuven-Zwart, K. van. (1989). Translation and original: Similarities and dissimilarities I. *Target* 1:2. 151-181.
- Leuven-Zwart, K. van. (1990). Translation and original: Similarities and dissimilarities II. *Target* 2:1. 69-95.
- Lock, G. (1996). *Functional English grammar. An introduction for second language teachers*. Cambridge: University Press.
- Malmkjaer, K. (1993). Who can make *nice* a better word than *pretty*? Collocation, translation, and psycholinguistics. In M. Baker, G. Francis and E. Toginini-Bonelli (Eds.), *Text and technology: in honour of John Sinclair* (pp. 213-232). Amsterdam/Philadelphia: Benjamins.
- Martin, J.R., Matthiessen, C.M.I.M. and Painter, C. (1997). *Working with functional grammar*. London/New York: Arnold.
- Matthiessen, C.M.I.M. (1995). Chapter 4: Clauses - simple: experiential. In: *Lexicalgrammatical cartography: English systems*. Tokyo: International Language Sciences Publishers (pp. 187-380).
- Matthiessen, C.M.I.M. & Halliday, M.A.K. (1997). *Systemic functional grammar: A first step into the theory*. Australia: Macquarie University.
- Matthiessen, C.M.I.M. (1998). *The system of transitivity: an exploratory study of text-based profiles*. MS.
- Montgomery, M. (1993). Language, character and action: A linguistic approach to the analysis of character in a Hemingway short story. In: G. Fox, M. Hoey & J. M. Sinclair (Eds.), *Techniques of description: spoken and written discourse* (pp. 127-142). London: Routledge.

- Newmark, P. (1988). The use of systemic linguistics in translation analysis and criticism. In: R. Steele & T. Treadgold (Eds.) *Language topics: Essay in honour of Michael Halliday*. Amsterdam: Benjamins.
- Publication Manual of the American Psychological Association* (3<sup>rd</sup> ed.). (1994). Washington, D.C.: American Psychological Association.
- Scott, M.N. (1991). Linguistic features of literary theme: Some Halliday-type principles applied to surfacing (Margaret Atwood 1972). In: C. R. Caldas-Coulthard, H. Bohn & S. Funck (Eds.) *Ilha do Desterro* 25/26, *Retrospective Issue*, 21-30). Florianópolis: Editora da UFSC.
- Shuttleworth, M. & Cowie, M. (1997). *Dictionary of translation studies*. Manchester, UK: St. Jerome Publishing.
- Simpson, P. (1993). *Language, ideology and point of view*. London: Routledge.
- Simpson, P. (1997). *Language through literature: An introduction*. London: Routledge.
- Thompson, G. (1996). *Introducing functional grammar*. London/New York: Arnold.
- Toolan, M. (1998). *Language in Literature: an introduction to stylistics*. London: Arnold.
- Vasconcellos, M. L. B. (1991/1992). Uso da teoria da enunciação de Benveniste na análise de *All the king's men* de Robert Penn Warren. In: H. M. de L. Bastos (Ed.) *Anais das VIII e IX semanas de estudos germânicos da Faculdade de Letras da UFMG*. Belo Horizonte
- Vasconcellos, M.L.B. (1997) *Retextualizing Dubliners: a systemic functional approach to translation quality assessment*. Unpublished Ph.D. Thesis. Florianópolis: UFSC.
- Williams, T. (1947). *A streetcar named desire*. New York: New American Library.

## **APPENDIX**

**With her self-centered, nonstop chatter, and her inability to see life for what it is rather than what she thinks it should be, Leigh's Blanche is both helpless and shameless. And Brando's Stanley is animalistic, crude and, yet, quite intelligent.**

**Chris Hicks [ <http://www.desnews.com/movies/reviews/ip0u468s.htm> ]**

Transcription of *A streetcar named desire*

SCENE ONE

**BOY** - Can I help you ma'am?

**BLANCHE** - They told me to take a streetcar named Desire, and then transfer to one called Cemeteries and ride six blocks and get off at - Elysian Fields!

**BOY** - That's your car now.

**BLANCHE** - Thank you!

.....  
**EUNICE** - What's the matter, honey? You lost?

**BLANCHE** - I'm looking for Elysian Fields.

**EUNICE** - This here is Elysian Fields. But number?

**BLANCHE** - Six forty-two

**EUNICE** - You don't need to look no further.

**BLANCHE** - I'm looking for my sister, Stella DuBois, I mean - Mrs. Stanley Kowalski.

**EUNICE** - That's the party, alright - You just did miss her, though.

**BLANCHE** - This - can this be - her home?

**EUNICE** - She's got the downstairs and I got the up.

**BLANCHE** - Oh. She's - out?

**EUNICE** - You noticed that bowling alley up the street?

**BLANCHE** - I'm - not sure I did.

**EUNICE** - Well, that's where she's at, honey. She's watching her husband bowl.

.....  
**STELLA** - Blanche!

**BLANCHE** - Stella, Stella! Stella for star!

**BLANCHE** - Oh my darling. Now let me look at you. don't look at me. I won't be looked at in this merciless glare.

**STELLA** - Did you find our place?

**BLANCHE** - What are you doing in a place like that? I never, never in my worst dreams could I picture ...Only Poe, only Mr. Edgar Allan Poe could do justice to it. What are you doing in that horrible place? What am I saying? I don't mean to say that I meant to be nice and say - Oh, what a convenient location and such - Precious lamb, you haven't said a word to me.

**STELLA** - You haven't given me a chance to honey!

**BLANCHE** - Well, now you talk. Open your pretty mouth and talk.

**STELLA** - Come say hello to Stanley first.

**BLANCHE** - Oh, no, not now, not now.

**STELLA** - Well, just say hello.

**BLANCHE** - Which is he? Which one is he? Is he the one that...

**STELLA** - the one that's making all the rhubarb. Isn't he wonderful-looking?

**BLANCHE** - I can't meet him now, not till I've bathed and rested

Transcrição de *Uma rua chamada pecado*

ATO UM

**GAROTO** - Posso ajudá-la?

**BLANCHE** - disseram-me para tomar um bonde chamado Desejo, depois mudar para um chamado Cemitério, andar seis quarteirões e descer em Elysian Fields.

**GAROTO** - Este é o seu bonde.

.....  
**EUNICE** - que foi querida, perdeu-se?

**BLANCHE** - procuro Elysian Fields.

**EUNICE** - É aqui. Qual é o número?

**BLANCHE** - Seiscentos e quarenta e dois.

**EUNICE** - Não precisa procurar mais.

**BLANCHE** - procuro minha irmã, Stella Dubois ou senhora Stanley Kowalski.

**EUNICE** - Pois é aqui mesmo mas perdeu a viagem.

**BLANCHE** - É aqui - que ela mora?

**EUNICE** - Mora embaixo e eu na parte de cima

**BLANCHE** - ela saiu?

**EUNICE** - viu aquele boliche rua acima?

**BLANCHE** - não tenho certeza.

**EUNICE** - ela está lá vendo o marido jogar.

.....  
**STELLA** - Blanche

**BLANCHE** - Stella, por Deus minha querida. Deixe-me olhá-la mas não me olhe não quero que me veja sob tanta luz.

**STELLA** - achou nossa casa?

**BLANCHE** - Como foi parar ali? Nunca em meus pesadelos poderia imaginar... só o senhor Edgar Allan Poe saberia descrevê-lo. O que faz naquele cortiço? O que estou dizendo? Não quis dizer isso. Queria ser gentil e dizer "Que lugar agradável. Ainda não disse nada.

**STELLA** - Não me deu chance!

**BLANCHE** - Pois abra esta boquinha e fale.

**STELLA** - venha conhecer Stanley.

**BLANCHE** - Agora não.

**STELLA** - Apenas um alô.

**BLANCHE** - Qual deles é ele? É aquele que...?

**STELLA** - O que está discutindo. Ele não é lindo?

**BLANCHE** - Não posso vê-lo antes de tomar banho e descansar.

**STELLA** - Quer uma bebida?

**BLANCHE** - Mas que idéia maravilhosa!

**BLANCHE** - Irmãzinha querida.

**STELLA** - Quer um refrigerante?

**BLANCHE** - Querida! Nervosa do jeito que estou. Um scotch, por favor.

**STELLA** - Um uísque.

**BLANCHE** - Não me perguntou como pude deixar a escola antes do fim do semestre.

**STELLA** - Achei que me diria se quisesse.



**STELLA** - Would you like a cold drink?

**BLANCHE** - Bless you for that lovely inspiration. Oh, baby, my baby, my baby

**STELLA** - Would you like some pop?

**BLANCHE** - Honey, pop? Not with my nerves tonight. Scotch for me, please.

**STELLA** - Oh, grape.

**BLANCHE** - You haven't asked me how I happened to get away from the school before the spring term ended.

**STELLA** - Well, I thought you'd volunteer that information - if you wanted to tell me.

**BLANCHE** - You thought I'd been fired?

**STELLA** - No, I thought you might have resigned.

**BLANCHE** - I was so exhausted by all I'd been through my - nerves broke. I was on the verge of - lunacy, almost! So Mr. Graves - Mr. Graves is the high school superintendent - Thank you - he suggested I take a leave of absence, couldn't put all of those details into the wire.... Oh this buzzes right through me and I feel so good.

**STELLA** - Would you like another?

**BLANCHE** - No, one is my limit. You haven't said a word about my appearance.

**STELLA** - you look just fine.

**BLANCHE** - God love you for a liar! Daylight never exposed so total a ruin! But you- you've put on some weight, yes, you're just as plump as a little partridge! And it's so becoming to you.

**STELLA** - Oh, Blanche.

**BLANCHE** - Yes, it is, it is or I wouldn't say it! You just have to watch around the hips a little. I want you to look at my figure! You know I haven't put on one ounce in ten years, Stella? I weigh now what I weighed the summer you left Belle Reve. The summer dad died and you left us.

**STELLA** - It's just incredible, Blanche, how well you're looking. Sure you wouldn't like another?

**BLANCHE** - Well, maybe I would take one tiny nip more, sort of to put the stopper on, so to speak. Now, don't worry, your sister hasn't turned into a drunkard. She's just shaken up, hot, hot, dirty and tired.

**STELLA** - waiter, waiter, .....

**STELLA** - You want it hot?

**BLANCHE** - scalding. Stella!

**STELLA** - What is it, honey?

**BLANCHE** - But Stella, there's only two rooms, I don't see where you're going to put me.

**STELLA** - We will put you right here.

**BLANCHE** - What kind of bed's this? Is this one of those collapsible beds?

**STELLA** - Does it feel all right?

**BLANCHE** - Wonderful, honey. I don't like a bed that gives much. But there's no door between the two rooms, and Stanley - will it be decent?

**STELLA** - Stanley is Polish, you know.

**BLANCHE** - Something like Irish, isn't it?

**BLANCHE** - Você pensou que fui despedida?

**STELLA** - Não, poderia ter se aposentado.

**BLANCHE** - estava tão exausta que tive um colapso nervoso. Estive à beira da loucura. Então o senhor Graves diretor da escola sugeriu eu tirasse uma licença. Não pude pôr tudo no telegrama. Desceu tão bem! Uma delícia!

**STELLA** - quer outro?

**BLANCHE** - Um é o meu limite! Não me disse como estou!

**STELLA** - está ótima.

**BLANCHE** - Mentirosa! A luz do dia não é tão gentil. Mas você engordou um pouquinho. Esta roliça como um perdiz. Ficou muito bem.

**STELLA** - Ora, Blanche.

**BLANCHE** - É verdade, se não fosse, não diria.

Só cuidado com os quadris. Olha só para mim.

Não engordei uma grama em dez anos, Stella.

Desde o verão em que deixou Belle Reve. Quando papai morreu e você nos deixou.

**STELLA** - E realmente é incrível como você está bem. Não quer mesmo mais um?

**BLANCHE** - Bem, talvez eu tome mais um pouquinho. O último trago como se diz. Não se preocupe, sua irmã não é uma beberona. Está apenas zozza, cansada, suja e morrendo de calor.

**STELLA** - Garçom, garçom.

.....  
**STELLA** - quer quente?

**BLANCHE** - Fervendo! Stella!

**STELLA** - O que foi, querida?

**BLANCHE** - Há só dois cômodos. Onde vai me pôr?

**STELLA** - Vou pô-la aqui.

**BLANCHE** - Que cama é esta? É daquelas que desmontam?

**STELLA** - acha que está bem?

**BLANCHE** - Maravilhosa, querida. Não gosto de colchão muito macio. Mas não há porta. E Stanley ... será decente?

**STELLA** - Stanley é polonês. Você sabe...

**BLANCHE** - Mais ou menos como irlandês, não? Comprei vestidos lindos para conhecer seus amigos.

**STELLA** - Não sei se gostará de nossos amigos

**BLANCHE** - Já comprei mesmo. Vou usá-los.

Talvez espere que eu vá para um hotel. Mas não vou. Quero ficar perto de você. Preciso de gente, não posso ficar sozinha... porque não sei se notou .... não estou muito bem.

**STELLA** - parece um pouquinho...

**BLANCHE** - Stanley vai gostar de mim.... ou serei apenas uma visita? Não suportaria isso.

**STELLA** - vão se dar muito bem. Se não compará-lo com ...

**BLANCHE** - era oficial?

**STELLA** - Sargento do corpo de engenheiros, com quatro estrelas.

**BLANCHE** - I bough some nice clothes to meet your lovely friends,

**STELLA** - I'm afraid you won't think they're lovely.

**BLANCHE** - Anyway, I bought nice clothes and I will wear them.

**BLANCHE** - I guess you're hoping I'll say I'll put up at a hotel, but I'm not going to put up in a hotel. I have got to be near you, Stella. I've got to be with people, I can't be alone! Because - as you must have noticed - I'm - not very well...

**STELLA** - You do seem a little...

**BLANCHE** - Will Stanley like me, or will I just be a visiting-in-law, Stella? I couldn't stand that, Stella.

**STELLA** - You'll get along fine together, if you'll just try not to - well - compare him...

**BLANCHE** - IS he an office?

**STELLA** - A Master Sergeant in the Engineers' Corps. Decorated four times.

**BLANCHE** - He had those on when you meet him?

**STELLA** - I assure you I wasn't just blinded by all the brass.

**BLANCHE** - That'S not what I ...

**STELLA** - But of course there were things to adjust myself to later on.

**BLANCHE** - Such as his civilian background. How did he take it when you said I was coming?

**STELLA** - He's on the road a good deal.

**BLANCHE** - Oh, travels?

**STELLA** - Yes.

**BLANCHE** - Good. I mean - isn't it?

**STELLA** - I can hardly stand it when he is away for a night...

**BLANCHE** - Why, Stella?

**STELLA** - When he'S away for a weeeek I nearly go wild.

**BLANCHE** - Gracious.

**STELLA** - And when he comes back I cry on his lap like a baby...

**BLANCHE** - I guess that is what is meant by being in love... Stella?

**STELLA** - What?

**BLANCHE** - I haven't asked you the things you probable thought I was going to ask. And so I'll expect you to be understanding about what I have to tell you.

**STELLA** - What, Blanche?

**BLANCHE** - Well, stella - you're going to reproach me, I know that you're bound to reproach me - but before you do - take into consideration - you left! I stayed and struggled! You came to New Orleans and looked out for yourself! I stayed at Belle Reve and tried to hold it together! I'm not meaning this in any reproachful way, but all the burden descended on my shoulders.

**BLANCHE** - usava-as quando o conheceu?

**STELLA** - Garanto que não fiquei ofuscadas por elas.

**BLANCHE** - É que...

**STELLA** - Precisei ... adaptar-me a algumas coisas.

**BLANCHE** - Como o passado dele como civil? Como reagiu ao saber que eu vinha.

**STELLA** - Ele vive na estrada.

**BLANCHE** - Ele viaja? Que bom. Isto é, não acha?

**STELLA** - Não suporto ficar longe uma noite.

Quando fica fora uma semana, quase enlouqueço.

**BLANCHE** - Meu Deus.

**STELLA** - Quando volta choro no colo dele como um bebê.

**BLANCHE** - acho que isso é estar apaixonada.

**BLANCHE** - Não lhe fiz perguntas que talvez esperasse... assim, espero que seja ...compreensiva sobre o que devo dizer.

**STELLA** - O que?

**BLANCHE** - Vai censurar-me sei que vai, mas antes lembre-se de que eu fiquei e lutei. Você veio... para Nova Orleans cuidar de si. Fiquei lá, tentando manter Belle Reve. Não veja nisso nenhuma censura. Mas o peso ficou em meus ombros.

**STELLA** - Foi a melhor solução.

**BLANCHE** - Eu sei. Mas deixou Belle Reve, eu não. fiquei e lutei e quase morri.

**STELLA** - pare com isso e conte tudo.

**BLANCHE** - sabia que reagiria assim.

**STELLA** - Sobre o que? Por favor.

**BLANCHE** - A perda. A perda.

**STELLA** - Belle Reve? Perdida? Como foi? Como aconteceu?

**BLANCHE** - Que graça perguntar-me isso. Muito engraçado acusar-me do que houve. Não ficarei nessa casa ...

**STELLA** - φ

**BLANCHE** - Eu! Eu suportei os golpes no corpo e na alma. Todas aquelas mortes! O longo cortejo até o cemitério. Papai, mamãe, Margarete, aquele caminho horrível. Você foi apenas para os funerais. E os funerais são lindos se comparados a morte. Como acha que paguei as doenças e as mortes. A morte custa cara, senhorita. E eu com meu salário de professora. Pode acusar-me. Diga no meu rosto que perdi tudo. Eu perdo tudo. E você, onde estava? Aqui com seu polaco.

**STELLA** - acalme-se. Já basta!

**BLANCHE** -Oh, Stella! está chorando?

**STELLA** - Isso a surpreende?

.....  
**STANLEY** - Jogamos na sua casa?

**MITCH** - não, minha mãe está doente.

**STANLEY** - ok, traga a cerveja.

**STELLA** - The best I could do was make my own living, Blanche.

**BLANCHE** - I know, I know. But you are the one that abandoned Belle Reve, not I! I stayed and fought for it, bled for it, almost died for it.

**STELLA** - Stop this hysterical outburst and tell me what's happened? What do you mean fought and bled? What kind of -?

**BLANCHE** - I knew you would, Stella. I know you would take this attitude about it!

**STELLA** - About - what? - please.

**BLANCHE** - The loss - the loss...

**STELLA** - Belle Reve? Lost, is it? No!

**BLANCHE** - Yes, Stella,

**STELLA** - But how did it go? What happened?

**BLANCHE** - You're a fine one to ask me how it went.

**STELLA** - Blanche!

**BLANCHE** - You're a fine one to sit there accusing me of it.

**STELLA** - Blanche!

**BLANCHE** - I won't stand it. I, I, I took the blows in my face and my body! All of those deaths! The long parade to the graveyard! Father, mother! Margaret, that dreadful way! You just came home in time for the funerals, Stella. And funerals are pretty compared to deaths. How in hell do you think all that sickness and dying was paid for? Death is expensive, Miss Stella! And I with my pitiful salary at the school. Yes, accuse me! Stand there and stare at me, thinking I let the place go! I let the place go? Where were you? In there with you - Pollack!

**STELLA** - Blanche! You be still! That's enough!

**BLANCHE** - Oh, Stella, Stella, you're crying!

**STELLA** - Does that surprise you?

**STANLEY** - are we playing at your house tomorrow night?

**MITCH** - Not at my house, my mother is still sick.

**STANLEY** - ok, you bring the beer.

**EUNICE** - you get off down there! I made that spaghetti dish but I ate myself.

**STEVE** - honey, I told you and phoned that we were playing at Jack...

**EUNICE** - What is so funny? You never phoned me once.

**STEVE** - I told you at breakfast and phoned you once.

**EUNICE** - Why just you...

**STEVE** - what do you want? At the newspaper?

.....  
**BLANCHE** - You must be Stanley. I'm Blanche.

**STANLEY** - You are Stella's sister?

**BLANCHE** - Yes.

**STANLEY** - H'lo. Where's the little woman?

**BLANCHE** - In the bathroom.

**STANLEY** - Where do you from, Blanche?

**EUNICE** - Pode parar por aí. Fiz espaguete e comi sozinha.

**STEVE** - Mas eu disse e telefonei que iam ao boliche.

**EUNICE** - Qual é a graça. Telefonou nada.

**STEVE** - Falei de manhã, telefonei depois. Deixa pra lá.

**EUNICE** - Trate aí.

**STEVE** - Devia por no jornal.

**EUNICE** - Cansei de procurá-lo.

**BLANCHE** - é Stanley? sou Blanche.

**STANLEY** - Ah, a irmã de Stella. Onde ela se meteu?

**BLANCHE** - Está no banheiro

**STANLEY** - De onde você é, Blanche?

**BLANCHE** - moro em Auriol.

**STANLEY** - É verdade. Fica fora da minha área. Puxa! A bebida vai rápido neste calor. quer uma dose?

**BLANCHE** - Quase não toco em bebida.

**STANLEY** - As pessoas quase não a tocam, mas ela as deixa tocadas. Posso tirar a camisa? Está grudando.

**BLANCHE** - esteja à vontade.

**STANLEY** - Esse é lema da minha terra.

**BLANCHE** - Meu também. É difícil parecer bem neste calor. Nem me lavei e me empoei e você já chegou.

**STANLEY** - Não se deve ficar com as roupas molhadas. Dá gripe. Ainda mais depois de jogar boliche. O que você faz? É professora, não? ensina o que?

**BLANCHE** - Inglês.

**STANLEY** - Nunca fui bom aluno de inglês. Quanto tempo vai ficar?

**BLANCHE** - Ainda não sei.

**STANLEY** - Vai hospedar-se aqui?

**BLANCHE** - Sim, se não for inconveniente.

**STANLEY** - Está bem.

**BLANCHE** - Viajar me cansa tanto.

**STANLEY** - descansa!

**BLANCHE** - O que é isso?

**STANLEY** - Ah esses gatos! Que está fazendo aí? Pegou no sono? Acho que vou chocá-la por ser do tipo grosseiro. Stella fala muito em você. Disse que já foi casada, não foi?

(ECO: Disse que já foi casada, não foi?/ já foi casada, não foi?)

**BLANCHE** - Sim, quando era muito jovem.

**STANLEY** - O que aconteceu?

(ECO: o que aconteceu?)

**BLANCHE** - O rapaz.... o rapaz morreu. Não estou me sentindo bem.

**BLANCHE** - I - live in Oriol.

**STANLEY** - In Oriol, huh? Oh yeah. Yeah, in Oriol, that's right. That's not in my territory. Liquor goes fast in hot weather. You wanna a shot?

**BLANCHE** - No, I - rarely touch it.

**STANLEY** - Some people rarely touch it, but it touches them often.

**BLANCHE** - há -há

**STANLEY** - Do you mind if I make myself comfortable? My shirt is stickin' to me.

**BLANCHE** - Please, please do.

**STANLEY** - Be comfortable that is my motto from where I come from.

**BLANCHE** - It's mine, too. It's hard to stay looking fresh in hot weather. I haven't washed or even powdered and - here you are!

**STANLEY** - You know you can catch cold sitting around in damp things, especially when you been exercising hard like bowling is. You're a teacher, aren't you?

**BLANCHE** - Yes.

**STANLEY** - What do you teach, Blanche ?

**BLANCHE** - English.

**STANLEY** - I never was a very good English student. How long  $\phi$  you here for, Blanche ?

**BLANCHE** - I - don't know yet.

**STANLEY** - You going to shack up here?

**BLANCHE** - I thought I would if it's not inconvenient for you all.

**STANLEY** - Good.

**BLANCHE** - Traveling wears me out.

**STANLEY** - Well, take it easy.

**BLANCHE** - What's that?

**STANLEY** - Those are cats. Hey, Stella. What did you do? Haven't you fallen asleep in there? I guess I'm going to strike you as being the unrefined type. Stella spoke a good deal about you. She said you were married once, weren't you? *She said you were married once, weren't you? She said you were married once, weren't you?*

**BLANCHE** - Yes, when I was quite young.

**STANLEY** - What happened? *What happened? What happened?*

**BLANCHE** - The boy - the boy died. I'm afraid I'm going to be sick.

## SCENE TWO

**MAN** - Looks like she's fixing to stay a while.  
**STANLEY** - Yeah  
**MAN** - We still playing tonight?  
**STANLEY** - Yeah  
**MAN** - I figured maybe you...  
**STANLEY** - No, listen. We'll play just the same. Put it down  
**MAN** - I'll go to get the other one.  
**STELLA** - Thanks, darling!  
**BLANCHE** - Stella?  
**STELLA** - Yes  
**BLANCHE** - IS that Stanley back with my trunk?  
**STELLA** - Yes, Blanche.  
**BLANCHE** - Honey, will you get my blue net out for me?  
**STELLA** - All right, Blanche.  
**BLANCHE** - It was good of Stanley to call for my trunks.  
**STELLA** - He was glad to do it.  
**STANLEY** - Just don't forget!  
**STELLA** - Oh, Stan! I'm taking Blanche to Galatoire's for supper and then to a show, because it's your poker night.  
**STANLEY** - How about my supper, huh? I'm not going to no Galatoire's for supper.  
**STELLA** - I put you a cold plate on ice. I'm going to try to keep Blanche out till the party breaks up because I don't know how she would take it.  
**STANLEY** - Well, isn't that just dandy.  
**STELLA** - Give me some money.  
**STANLEY** - Where is she?  
**STELLA** - She is soaking in a hot tub to quiet her nerves. She's terribly upset.  
**STANLEY** - Over what?  
**STELLA** - She's been through such an ordeal.  
**STELLA** - Stan, we've - lost Belle Reve.  
**STANLEY** - The place in the country?  
**STELLA** - Yes.  
**STANLEY** - Well, how?  
**STELLA** - Oh, it had to be - sacrificed or something. When she comes in be sure to say something nice about her appearance. And, oh! Don't mention the baby. I haven't said anything yet, I'm waiting until she gets in a quieter condition. And try to understand her and be nice to her, Stan. She wasn't expecting to find us in such a small place. I tried to gloss things over in my letters. And admire her dress and tell her she's looking wonderful. That's important with Blanche. Her little weakness.  
**STANLEY** - Ok, honey. I get the idea. But, I mean, Now let's skip back a little to where you said the country place was disposed of.  
**STELLA** - Oh, yes...

## ATO DOIS

**MAN** - Parece que pretende ficar algum tempo. Jogamos esta noite? Pensei que talvez...  
**STANLEY** - Não pense, sem talvez. Ponha no chão.  
**MAN** - Trago o outro?  
**STANLEY** - Sim.  
**STELLA** - Obrigada, querido.  
**BLANCHE** - Era o Stanley com meu baú?  
**STELLA** - Era sim, Blanche.  
**BLANCHE** - Você pegaria minha rendinha azul? Gentileza dele trazer meu baú.  
**STELLA** - Foi um prazer.  
**MAN** - Até mais tarde.  
**STANLEY** - Não vá esquecer!  
**STELLA** - Querido, vou com Blanche jantar fora e depois a um show. É sua noite de pôquer.  
**STANLEY** - E o meu jantar? Eu não vou jantar fora.  
**STELLA** - Preparei-lhe um prato de frios. Tentarei segurar Blanche até que o jogo termine. Não sei se ela gostará..  
**STANLEY** - Que maravilha.  
**STELLA** - Dê-me algum dinheiro.  
**STANLEY** - Onde ela está?  
**STELLA** - Acalmando os nervos em um banho quente. Está muito amolada.  
**STANLEY** - Com o que?  
**STELLA** - Passou por maus momentos. Perdemos Belle Reve.  
**STANLEY** - Belle Reve, a casa no campo. Como foi?  
**STELLA** - Teve de desfazer-se parece. Quando ela vier, diga que está bonita ou elegante. E não mencione o bebê. Não lhe contei. Vou esperar até que esteja mais calma. Tente compreende-la e seja gentil. Não esperava um lugar assim. Eu enfeitava um pouco nas cartas. Elogie seu vestido, diga que está bonita, sim? Este É o fraco de Blanche.  
**STANLEY** - Está bem, querida, entendi. Mas voltemos ao que dizia, que teve de desfazer-se. Que tal alguns detalhes sobre isso?  
**STELLA** - É melhor não tocar no assunto até que se acalme.  
**STANLEY** - Que história é essa? A maninha não pode dar os detalhes agora?  
**STELLA** - Viu como estava ontem à noite.  
**STANLEY** - Vi como está. Vamos dar uma olhada no recibo.  
**STELLA** - Não vi nenhum.  
**STANLEY** - Quer dizer que ela não mostrou nenhum papel?  
**STELLA** - Acho que não foi vendido.  
**STANLEY** - Foi doado a uma instituição?  
**STELLA** - Ela pode ouvi-lo.



**STANLEY** -How about that? Let's have a few more details on that subject.

**STELLA** - It's best not to talk much about it until she's calmed down.

**STANLEY** - So that's the deal, huh? Sister Blanche cannot be annoyed with business details right now!

**STELLA** - You saw how she was last night.

**STANLEY** - Uh-hum, I saw how she was. Now let's have gander at the bill of sale.

**STELLA** - I haven't seen any.

**STANLEY** - She didn't show no papers, no deed of sale or nothing like that, huh?

**STELLA** - It seems like it wasn't sold.

**STANLEY** -Well, what in hell was it then, give away to charity?

**STELLA** - Shhhh! She'll hear you!

**STANLEY** - I don't care if she hears me. Let's see the papers.

**STELLA** - There weren't any papers, she didn't show any papers, I don't care about papers.

**STANLEY** - wait, now listen. Did you ever heard of the Napoleonic code?

**STELLA** - No, Stanley, I haven't heard of the Napoleonic code and if I have,

**STANLEY** - Let me enlighten you on a point or two, baby.

**STELLA** - Yes?

**STANLEY** - We got here, in the state of Louisiana what is called the Napoleonic code according to which what belongs to the wife belongs to the husband also and vice-versa. Will you listen? Now take for instance if I had a piece of property,

**STELLA** - My head is swimming!

**STANLEY** - All right, I'll wait till she gets through soaking in a hot tub and then I'll inquire if she is acquainted with the Napoleonic code.

**STELLA** - Oh, Stanley. Don't be so silly.

**STANLEY** - It looks to me like you have been swindled, baby, and when you get swindled under the Napoleonic code I get swindled too. And I don't like to get swindled.

**STELLA** - You have no idea how ridiculous you are being when you suggest that my sister or I or anyone of our family could have perpetrated a swindle on you or me or anyone else.

**STANLEY** - Come on, then where's the money if the place was sold?

**STELLA** - Not sold - lost! Lost!

**STANLEY** - Just open your eyes to this stuff here! I mean she got them out of a teacher's pay?

**STELLA** - Hush!

**STANLEY** - Look at these fine feathers and furs that she come here to preen herself in here! What's is this here? A solid-gold dress, I believe! And this one here! What is that? Fox-pieces! Genuine fox fur-pieces, a half a mile long! Where

**STANLEY** - Que importa? Que ouça. Quero os papéis.

**STELLA** - Não havia papéis. Ela não mostrou nenhum. Não ligo para papéis.

**STANLEY** - Espere um pouco. Ouviu falar no código Napoleônico?

**STELLA** - Nunca ouvi falar nele.

**STANLEY** - Tudo bem. Vou, então, esclarecer-lhe um ou dois pontos. Temos aqui na Louisiana o chamado código Napoleônico. Segundo ele, o que pertence à esposa, pertence ao marido e vice-versa. Preste atenção. Por exemplo, se eu tivesse....

**STELLA** - Minha cabeça está rodando.

**STANLEY** - Está bem, querida. Está bem. Vou esperar que saia da banheira e perguntar se conhece o código Napoleônico.

**STELLA** - Não seja tão tolo.

**STANLEY** - Parece que foi lograda, benzinho. Pelo código Napoleônico eu também fui. E não gosto de ser logrado.

**STELLA** - Stanley, não imagina ... como se torna ridículo... ao pensar que minha irmã ou alguém da nossa família ... poderia lograr alguém.

**STANLEY** - Então onde está o dinheiro da venda?

**STELLA** - Venda, não. Perda! Perda!

**STANLEY** - Venha cá.

**STELLA** - Ai, Stanley.

**STANLEY** - Olhe bem para tudo isso aqui. Comprou com o salário de professora? Veja as plumas e peles com que veio se exibir. O que é isso? Um vestido de ouro, acho. E este? E isto aqui? O que é? Uma raposa? Meio quilômetro de legítima raposa. Onde estão as suas raposas? Legítima raposa branca. Onde estão as suas?

**STELLA** - São peles baratas, que Blanche tem há muito tempo.

**STANLEY** - Conheço alguém que lida com isto. Vai avaliar tudo.

**STELLA** - Que idiotice, Stanley.

**STANLEY** - Aposto que tem bem uns mil dólares investidos aqui. E isto aqui? É o tesouro de algum pirata? São pérolas, Stella. Fieiras delas. Sua irmã É mergulhadora? Pulseiras de ouro. Onde estão as suas.

**STELLA** - Acalme-se, Stanley.

**STANLEY** - Diamantes! A coroa da imperatriz.

**STELLA** - É imitação. Usou em um baile a fantasia.

**STANLEY** - Como assim imitação?

**STELLA** - É de vidro.

**STANLEY** - Conheço alguém em uma joalheria. Ele vem aqui e faz uma avaliação. Aqui está sua fazenda, ou o que sobrou dela.

**STELLA** - Está sendo estúpido e horroroso. Afaste-se disto antes que ela saia do banheiro.

are you fox-pieces, Stella? Bushy snow-white ones, no less! Where are your white fox-pieces?

**STELLA** - Those are inexpensive summer furs that Blanche has a long time.

**STANLEY** - I have an acquaintance who deals in this sort of merchandise. He is coming here to appraise it.

**STELLA** - Don't be such an idiot, Stanley!

**STANLEY** - I'll bet you there's thousands of dollars invested in this stuff.

**STANLEY** - And what is that? The treasure chest of a pirate!

**STELLA** - Oh, Stanley!

**STANLEY** - Pearls! Ropes of them! What is this sister of yours, a deep-sea diver? Bracelets of solid gold! Where are your pearls and gold bracelets?

**STELLA** - Shhh! BE still, Stanley!

**STANLEY** - And diamonds! A crown for an empress.

**STELLA** - A rhinestone tiara she wore to a costume ball.

**STANLEY** - What's rhinestone?

**STELLA** - Next door to glass.

**STANLEY** - I have an acquaintance who works in a jewelry store. He's coming in here to make an appraisal of that stuff. Here's your plantation, or what was left of it, here!

**STELLA** - You don't have idea how stupid and horrid you are being. Now stay away from here before she comes out of the bathroom.

**STANLEY** - The Kowalski and the Dubois have different notions.

**STELLA** - Indeed they have, thank heavens! I'm going outside. You come out with me while Blanche is getting dressed.

**STANLEY** - Since when are you giving me orders?

**STELLA** - are you going to stay here and insult her?

**STANLEY** - You bet your life I'm going to stay here.

**BLANCHE** - Hello, Stanley. Here I am, all freshly bathed and scented, and feeling like a brand new human being!

**STANLEY** - That's good.

**BLANCHE** - Will you excuse me while I put on my pretty new dress?

**STANLEY** - Go ahead.

**BLANCHE** - Thank you. I understand there's to be a little card party here at night to which we ladies are cordially not invited.

**STANLEY** - that's right.

**BLANCHE** - where's Stella?

**STANLEY** - She is out there on the porch.

**BLANCHE** - I'm going to ask a favor of you in a moment.

**STANLEY** - What that gonna be, I wonder.

**STANLEY** - Os Kowalski e os Dubois pensam diferente.

**STELLA** - Pensam mesmo, graças a Deus. Vou sair.

**STANLEY** - É claro que vou ficar.

**BLANCHE** - Olá, Stanley. aqui estou eu, de banho tomado... e perfumada, novinha em folha.

**STANLEY** - Isso é bom.

**BLANCHE** - Poderia dar licença para eu por meu vestido novo?

**STANLEY** - Vá em frente.

**BLANCHE** - Ouvi dizer que hoje haverá aqui um baralhinho... para o qual as damas não foram convidadas.

**STANLEY** - É verdade.

**BLANCHE** - Onde está Stella?

**STANLEY** - Esta lá fora, na entrada.

**BLANCHE** - Vou precisar de um favor seu.

**STANLEY** - O que poderia ser?

**BLANCHE** - Uns botões, atrás.

**STANLEY** - Já pode entrar.

**BLANCHE** - Como estou?

**STANLEY** - está bem.

**BLANCHE** - Muito obrigada. Agora, os botões.

**STANLEY** - Também não consigo abotoar.

**BLANCHE** - Os homens tão desajeitados. Posso dar uma tragada?

**STANLEY** - Pegue um.

**BLANCHE** - Parece que meu baú explodiu.

**STANLEY** - Eu e Stella quisemos ajudar.

**BLANCHE** - Fizeram um trabalho completo.

**STANLEY** - Parece que andou fazendo compras em Paris.

**BLANCHE** - Tenho paixão por roupas.

**STANLEY** - Quanto custa uma coisa dessas?

**BLANCHE** - Foi presente de um admirador.

**STANLEY** - Devia admirá-la muito.

**BLANCHE** - Na juventude, era admirada, mas veja agora. Consegue imaginar que já fui considerada bonita?

**STANLEY** - Parece-me bem.

**BLANCHE** - Estava querendo elogio.

**STANLEY** - Não entro nessa.

**BLANCHE** - Qual?

**STANLEY** - Elogiar a beleza da mulher. A mulher sabe se está bonita sem dizermos. E algumas se acham mais do que são. Já sai com uma que disse: "sou um tipo glamouroso... sou do tipo glamouroso" respondi: "e daí?".

**BLANCHE** - E o que ela disse?

**STANLEY** - Nada. Fechou-se como um mexilhão.

**BLANCHE** - E o romance acabou?

**STANLEY** - Acabou a conversa, foi tudo. Alguns homens se iludem por esse glamour de Hollywood, outros não.

**BLANCHE** - Pertence ao segundo grupo.

**STANLEY** - Tem razão.

**BLANCHE** - Não imagino uma mulher tentando enfeitá-lo.

**BLANCHE**- Some buttons in back. You may enter. How do I look?

**STANLEY**- You look ok.

**BLANCHE** - Many thanks! Now the buttons.

**STANLEY** - I can't do no more with them.

**BLANCHE** - You men with your big clumsy fingers. May I have a drag on you cig?

**STANLEY** - Have one for yourself.

**BLANCHE** - Why, thanks... it looks like my trunk has exploded.

**STANLEY**- Me and Stella were helping you unpack.

**BLANCHE**- Well, you certainly did a fast and thorough job of it.

**STANLEY**-it looks like you raided some stylish shops in Paris.

**BLANCHE**- ha-ha. Yes- clothes are my passion!

**STANLEY**- What does it cost for a string of fur-pieces like that?

**BLANCHE**- Why, those were a tribute from an admirer of mine!

**STANLEY**-He must have had a lot of - admiration!

**BLANCHE**-Oh, in my youth I excited some admiration. But look at me now! Would you think it possible that I was one considered to be - attractive?

**STANLEY**- Your looks are okay.

**BLANCHE**- I was fishing for a compliment, Stanley.

**STANLEY**- I don't go in for that stuff.

**BLANCHE**- What - stuff?

**STANLEY**- Compliments to women about their looks. I never met a dames that didn't know if she was good-looking or not without being told, and some of them give themselves credit for more than they've got. I once went out with a dame who told me, "I am the glamorous type, she used to say: I am the glamorous type!" I said, "so, what?".

**BLANCHE**- And what did she say then?

**STANLEY** - She didn't say nothing. That shut her up like a clam.

**BLANCHE**- Did it end the romance?

**STANLEY**- It ended the conversation - that was all. Some men types are took in by this Hollywood glamour stuff and some just are not.

**BLANCHE**- I'm sure you belong in the second category.

**STANLEY**- that's right.

**BLANCHE**- I cannot imagine any witch of a woman casting a spell over you.

**STANLEY**- that's - right.

**BLANCHE**- You're simple, straightforward and honest, a little bit on the primitive side I should think. To interest you a woman would have to -

**STANLEY**- Lay... her cards on the table.

**BLANCHE**- Well, I never did care for wishy-washy people. That was why when you walked in here last night, I said to myself - "My sister has

**BLANCHE**- Deve ter sido.

**STANLEY**- Certo.

**BLANCHE**- Você é simples, direto e honesto. Um tanto primitivo, diria. Para interessar-lhe a mulher...

**STANLEY**- Deve colocar as cartas na mesa.

**BLANCHE**- Também não gosto do tipo indeciso. Por isso ao vê-lo ontem à noite, pensei minha irmã casou-se com um homem". Foi tudo que pensei, então.

**STANLEY**- Que tal acabar com essa lenga-lenga.

**STELLA** - Stanley! saia e deixe Blanche se vestir.

**BLANCHE**- Terminei, querida.

**STELLA** - Então venha.

**STANLEY**- Vamos conversar!

**BLANCHE**- Faz-me um favor? Traz uma coca com bastante gelo? Faz isso para mim por favor?

**BLANCHE**- A pobrezinha estava nos ouvindo. Acho que ela não o compreende como eu. Pronto Mr. Kowalski. Chega de digressão. Responderei a todas as questões. Nada tenho a esconder. O que é?

**STANLEY**- No estado de Louisiana temos o código Napoleônico. Segundo ele, o que é da mulher é também do marido e vice-versa.

**BLANCHE** - Até parece um juiz falando.

**BLANCHE**- Tudo bem, cartas na mesa. Sei que as vezes iludo. Afinal, o encanto da mulher é metade ilusão. Mas quando a coisa é importante, falo a verdade. Nunca enganei minha irmã, ou você ou qualquer um em toda a minha vida.

**STANLEY**- E os papéis? No baú?

**BLANCHE**- Tudo que tenho está no baú. O que há nesta cabeça de menino? Eu faço isto. Será mais rápido e simples. Guardo meus papéis nesta caixa.

**STANLEY**- O que há embaixo?

**BLANCHE**- Algumas cartas de amor amarecidas pelo tempo. Todas do mesmo rapaz. Devolva-me.

**STANLEY**- Vou só olhar.

**BLANCHE**- Suas mãos as insultam.

**STANLEY**- Não puxe.

**BLANCHE**- Agora que as tocou vou queimá-las.

**STANLEY**- O que são?

**BLANCHE**- Poemas. O rapaz que morreu escreveu-os. Eu o feri como você gostaria de ferir-me, mas não pode. Já não sou jovem e vulnerável. Mas meu marido era e eu... não interessa. Devolva-as para mim.

**STANLEY**- Porque disse que terá de queimá-las?

**BLANCHE**- Sinto muito. Por um momento perdi a cabeça. Todos tem algo que não deixam outros tocarem por sua natureza íntima. Ambler & Ambler, aqui está. Mais Ambler & Ambler.

**STANLEY**- O que é Ambler & Ambler?

**BLANCHE**- Uma financiadora local.

**STANLEY**- Não quero "se" nem "mas", e os outros?

married a man!" - of course that was all that I could tell about you.

**STANLEY**- Now, how about cutting the re-bop!

**BLANCHE**- ouuuuuuuuuuu!

**STELLA** - Stanley! you come out outside with me and let Blanche finish dressing!

**BLANCHE** - I'm through dressing, honey.

**STELLA** - You come out, then.

**STANLEY**- Your sister and I are having a little talk.

**BLANCHE** - Honey, do me a favor. Run to the drug-store and GET me a lemon-coke with plenty of chipped ice in it! Will you do that for me, sweetie. please.

**STELLA** - all right

**BLANCHE**- The poor little thing was out there listening to us, and I have an idea she doesn't understand you as well as I do... all right, now Mr. Kowalsi. let us proceed without any more digression. I'm ready to answer all questions. I've nothing to hide. What is it?

**STANLEY**- In this state of Lousiana we got here what is known as the Napoleonic code, according to which what belongs to the wife belongs to the husband also and vice-versa.

**BLANCHE**- My, but you have an impressive judicial air!

**STANLEY** - You know, if I didn't know you was my wife's sister, I would get ideas about you.

**BLANCHE** - Such what?

**STANLEY** - Don't play dumb. You know what!

**BLANCHE**- All right, cards on the table. I know I fib a good deal. After all, a woman's charm is fifty per cent illusion, but when a thing is important I tell the truth, and this is the truth: I haven't cheated my sister or you or anyone else on earth as long as I have lived.

**STANLEY**- where's the papers? In the trunk?

**BLANCHE**- Everything I own is in that trunk.

**BLANCHE**- What are you thinking of ! What's in the back of that little boy's mind of yours? Let me do that! It will be faster and simpler... I keep my papers mostly in this tin box.

**STANLEY**- What are those underneath?

**BLANCHE**- these are love-letters, yellowing with antiquity, all from one boy. give those back to me!

**STANLEY**- I'll have a look at them first!

**BLANCHE**- the touch of your hands insults them!

**STANLEY**- Don't pull that stuff!

**BLANCHE**- Now that you've touched them I'll burn them!

**STANLEY**- What are they?

**BLANCHE**- poems a dead boy wrote. I hurt him the way that you would like to hurt me, but you can't! I'm not young and vulnerable any more. But my young husband was and I - never mind about that! Just give them back to me!

**BLANCHE**- Há quilos de papel cobrindo centenas de anos referentes a Belle Reve.

Mostram avós imprudentes trocando a terra por orgias épicas, digamos assim. Até que apenas restasse, e Stella pode comprovar, a casa e vinte acres de terra incluindo um cemitério onde estão todos menos Stella e eu. Aqui estão eles. Todos os papéis. São todos seus. Pegue-os, examine-os, decore-os se quiser. Acho ótimo ver Belle Reve reduzida a um monte de papéis em suas mãos grandes e capazes. E a Stella, com minha coca?

**STANLEY**- Conheço um advogado. Vamos estudar isto.

**BLANCHE**- Entregue junto uma caixa de aspirinas.

**STANLEY**- Sob o código napoleônico, o marido tem interesse nos negócios da mulher. Ainda mais agora que ela vai ter um bebê.

**BLANCHE**- Stella vai ter um bebê? Eu não sabia que ela ia ter um bebê.

**BLANCHE**- Por Deus, Stella. que lindo ter um bebê. Está tudo bem. Já lavamos a roupa suja. Estou meio trêmula, mais aguentei firme. Ri como se fosse uma piada. Chamei-o de menino e flertei. Flertei com seu marido, Stella. os convidados estão chegando.

**STELLA** - Sinto muito ele tratá-la assim.

**BLANCHE**- Ele apenas não é do tipo que se deixa levar. Talvez seja o que precisamos, agora que perdemos Belle Reve. E devemos prosseguir, sem a proteção de Belle Reve. Como o céu está bonito gostaria de subir num foguete que jamais descesse. Por onde vamos, Stella? por aqui?

**STELLA** - Não, querida. Por aqui.

**BLANCHE**- Um cego guiando outro cego.

**STANLEY**- what did you mean by saying you'll have to burn them off?

**BLANCHE**- I'm sorry, I must have lost my head for a moment. Everyone has something they won't let others touch because of their- intimate nature... Ambler & Ambler, hmmm ... Crabtree... More Ambler & Ambler.

**STANLEY**- what is Ambler & Ambler?

**BLANCHE**- A firm that made loans on the place.

**STANLEY**- then it was lost on a mortgage?

**BLANCHE**- that must've been what happened.

**STANLEY**- I don't want no ifs, ands or buts.

What's all the rest of them papers?

**BLANCHE**- There are thousands of papers, stretching back over hundreds of years, affecting Belle Reve as, piece by piece, our improvident grandfathers exchanged the land for their epic debauches - to put I mildly. The four-letter word deprived us of our plantation, finally all that was left - and Stella can verify that!- was the house itself and about twenty acres of ground, including a graveyard, to which now all but Stella and I have retreated. Here they are, all papers! I hereby endow you with them! Take them, peruse them- commit them to memory, even! I think it's wonderfully fitting that Belle Reve should finally be this bunch of old papers in your big, capable hands!... I wonder if Stella's come back with my lemon-coke...

**STANLEY**- I got a lawyer acquaintance who will study these out.

**BLANCHE**- Present them to him with a box of aspirin tablets.

**STANLEY**- you see, under the Napoleonic code- a man has gotten to take an interest in his wife's affairs - especially now that she's going to have a baby.

**BLANCHE**- Stella? Stella's going to have a baby? I didn't know she was going to have a baby.

**BLANCHE**- Stella, Stella for star! How lovely to have a baby! It's all right. Everything's all right. We thrashed it out. I feel a bit shaky, but I think I handled it nicely, I laughed and treated it all as a joke. I laughed and called him a little boy and flirted. Yes, I was flirting with your husband! The guests are gathering for the poker party.

**STELLA**- I'm sorry he did that to you.

**BLANCHE**- Oh, I guess he's just not the type that goes for jasmine perfume, but maybe he's what we need to mix with our blood now that we've lost Belle Reve. We have to go on without Belle Reve to protect us. Oh, how pretty the sky is. I ought to go there on a rocket that never comes down. Which way do we go now, Stella- this way?

**STELLA**- No, honey. This way.

**BLANCHE**- The blind are leading the blind!



## SCENE TEN

**BLANCHE** – oh, no my goodness! Thank you! How about taking a swim, a moonlight swim at the old rock-quarry. If anyone's sober enough to drive a car! Há-há! Best way in the world to stop your head from buzzing! Only you've got to be careful to dive where the deep pool is – if you hit a rock you won't come up till tomorrow... they're playing *good night, ladies*. May I rest my weary head on your shoulder? It's so comforting!

**STANLEY** – hi, Blanche.

**BLANCHE** – How is my sister?

**STANLEY** – she is doing okay.

**BLANCHE** – and how is the baby?

**STANLEY** – the baby won't come till tomorrow so they told me to go home and get a little shut-eye.

**BLANCHE** – does that mean we are to be alone in here?

**STANLEY** – yep. Just me and you, Blanche.

What've you got on those fine feathers on for?

**BLANCHE** – oh, that's right. You left before my wire came.

**STANLEY** – you got a wire?

**BLANCHE** – I received a telegram from an old admirer of mine.

**STANLEY** – anything good?

**BLANCHE** – I think so. An invitation.

**STANLEY** – what to?

**BLANCHE** – a cruise of the Caribbean on a yacht!

**STANLEY** – well, well. What do you know?

**BLANCHE** – I have never been so surprised in my life. It came like a bolt from the blue.

**STANLEY** – who did you say it was from?

**BLANCHE** – an old beau of mine.

**STANLEY** – the one that give you the white fox-pieces?

**BLANCHE** – Shep Huntleigh. I wore his ATO pin my last year at college. I hadn't seen him for a while. Then- just now- this wire- inviting me on a cruise of the Caribbean! The problem is clothes. I tore into my trunk to see what I have that's suitable for the tropics!

**STANLEY** – and come up with that – gorgeous-diamond – tiara?

**BLANCHE** – this old relic? Há-há! It's only rhinestones.

**STANLEY** – gosh! I thought it was Tiffany's diamonds.

**BLANCHE** – well, anyhow, I shall be entertained in style.

**STANLEY** – uh-huh! It goes to show, you never know what is coming.

**BLANCHE** – just when I thought my luck had begun to fail me...

**STANLEY** – into the picture pops this Miami millionaire.

## ATO DEZ

**BLANCHE** – Oh, não! Por Deus, que idéia! Que tal irmos nadar sob o luar, lá na velha mina? Se estiver sóbrio para dirigir. É o melhor remédio para cabeça rodando. Mas cuidado, mergulhe na parte profunda. Se bater na rocha, só virá a tona amanhã. Ouça, estão tocando “good night, ladies”. Posso repousar a cabeça em seu ombro. É tão reconfortante. Como está minha irmã?

**STANLEY** – Passa bem.

**BLANCHE** – E o bebê?

**STANLEY** – Só vai nascer amanhã. Mandaram-me descansar.

**BLANCHE** – Quer dizer que ficaremos sozinhos aqui?

**STANLEY** – Só você e eu, Blanche. Por que tantas plumas?

**BLANCHE** – É verdade, saíram antes do meu telegrama.

**STANLEY** – Recebeu um telegrama?

**BLANCHE** – De um antigo admirador.

**STANLEY** – Notícia boa?

**BLANCHE** – Acho que sim. É um convite.

**STANLEY** – Para que?

**BLANCHE** – Um cruzeiro de iate pelo caribe.

**STANLEY** – Conhece gente rica!

**BLANCHE** – Fiquei muito surpresa. Veio como um raio do céu.

**STANLEY** – Quem foi mesmo que mandou?

**BLANCHE** – Um antigo namorado.

**STANLEY** – O que lhe deu as raposas brancas?

**BLANCHE** – Shep Huntleigh. Usei seu distintivo na faculdade. Há muito não o vejo. E aí, o telegrama. Um cruzeiro pelo Caribe! Preciso de roupas. Revirei o baú para encontrar o que sirva.

**STANLEY** – E encontrou a tiara de diamantes?

**BLANCHE** – Essa relíquia? É uma imitação.

**STANLEY** – Pensei que fossem diamantes da Tiffany's.

**BLANCHE** – De todo modo, será um programa de classe.

**STANLEY** – É saber esperar, nunca se sabe o que vem.

**BLANCHE** – Bem quando a sorte ia me abandonando.

**STANLEY** – Entra em cena o milionário de Miami.

**BLANCHE** – Não é de Miami é de Dallas.

**STANLEY** – Bem, de algum lugar por aí.

**BLANCHE** – Feche as cortinas se for se despir.

**STANLEY** – Por enquanto, vou parar por aqui.

Viu o abridor de garrafas? Meu primo abria a cerveja com os dentes. Só sabia fazer isso. Era um abridor humano. Um dia, em uma festa, ele quebrou o dente da frente. Depois disso, ficou tão envergonhado que saía de casa quando chegava alguém. Chuva do céu! Gostaria de baixar a lança e tomar uma taça da paz?

**BLANCHE** – this man is not from Miami. This man is from Dallas.

**STANLEY** – well, just so he's from somewhere!

**BLANCHE** – close the curtains before you undress any further.

**STANLEY** – this is all I'm going to undress right now. Seen a bottle-opener? I used to have a cousin who could open a beer bottle with his teeth. He could do he was just a human bottle-opener. And then one time, at a wedding party, he broke his front teeth right off! After that he was so ashamed of himself he used to sneak out of the house when company came... Há-há! Rain from heaven! What do you say, Blanche? Do you want to bury the hatchet and make it a loving-cup?

**BLANCHE** –no, thank you.

**STANLEY** – Why don't you get with it/

**BLANCHE** – What are you doing in here/

**STANLEY** – I want to show you something. Here's something I always break out on special occasions like this. The silk pajamas I wore on my wedding night! When the telephone rings and they say, "you've got a son!" I'll tear this off and wave it like a flag! I guess we are both entitled to put on the dog. You have your oil millionaire and I'm having the baby.

**BLANCHE** – when I think of how divine it is going to be to have such a thing as privacy once more- I could weep with joy!

**STANLEY** – the millionaire is not going to interfere with your privacy any?

**BLANCHE** – it won't be the sort of thing you have in mind. This man is a gentleman and he respects me. What he wants is my companionship. Having great wealth sometimes makes people lonely! A cultivated woman, a woman of breeding and intelligence, can enrich a man's life- immeasurably! I have those things to offer, and time doesn't take them away. Physical beauty is passing. A transitory possession. But beauty of the mind and richness of the spirit and tenderness of the heart- and I have all of those things- aren't taken away, but grow! Increase with the years! How stranger that I should be called a destitute woman! When I have all of these treasures locked in my heart. I think of myself as a very very rich woman! But I have been foolish- casting my pearls before swine.

**STANLEY** – swine, huh?

**BLANCHE** – yes, swine! And I'm thinking not only of you but your friend, Mr. Mitchel. He came to see me tonight. He dared to come here in his work-clothes! And to repeat slander to me, vicious stories that he had gotten from you! I gave him his walking papers... he returned with a box of roses to beg my forgiveness! He implored my forgiveness! Some things are not forgivable. Deliberate cruelty is not forgivable. It is the one unforgivable thing in my opinion and one thing of

**BLANCHE**- Não, obrigada.

**STANLEY**- Por que não quer?

**BLANCHE**- Que faz aqui?

**STANLEY**- Quero mostrar-lhe uma coisa que reservo para ocasiões especiais. Pijamas de seda da noite de núpcias. Se ouvir ao telefone: "teve um filho" vou tirá-lo e agitar como uma bandeira. Nós dois temos motivo para comemorar. Você, o seu milionário e eu, um filho.

**BLANCHE**- Imagine o que será recuperar a privacidade. Poderia chorar de alegria.

**STANLEY**- O milionário vai respeitar sua privacidade?

**BLANCHE**- Não será o que está pensando. Ele é um "gentleman". Quer apenas companhia. A riqueza pode tornar as pessoas solitárias. A mulher inteligente e educada enriquece a vida do homem. Tenho tais bens a oferecer. E o tempo não os leva. A beleza física é passageira, uma propriedade transitória. Mas a beleza da mente, a riqueza do espírito, a ternura do coração, e eu tenho tudo isso. Não acabam, aumentam com os anos. Estranho ser chamada de mulher desamparada quando tenho tais tesouros no coração. Considero-me uma mulher muito, muito rica. Mas fui tola, jogando minhas pérolas aos ...

**STANLEY**- Porcos?

**BLANCHE**- Sim, aos porcos. Não falo só de você, mas do Sr. Mitchell. Ousou vir aqui em roupa de trabalho, repetir a história que você contou. Dei-lhe o bilhete azul. Mas voltou, trazendo-me rosas, pedindo perdão. Implorou meu perdão. Mas certas coisas são imperdoáveis. A crueldade intencional é imperdoável. Creio que a única coisa imperdoável. E a única de que nunca serei culpada. Então lhe disse "seria tolice achar que nos adaptaríamos um ao outro. Temos modos de vida muito diferentes e formações incompatíveis. Então, adeus, meu amigo e esqueçamos qualquer ressentimento."

**STANLEY**- Isso foi antes ou depois do telegrama?

**BLANCHE**- Que telegrama? Na verdade, meu telegrama...

**STANLEY**- Não houve telegrama nenhum. Não existe o milionário. E Mitch não veio com rosas, pois sei onde ele está. Tudo não passa de imaginação, mentiras, fraudes e embustes. Olhe para você. Enxergue-se nessa velha fantasia carnavalesca conseguida em algum bazar de pechincha. E a coroa! Que tipo de rainha acha que é? Sabe que descobri desde o começo? Você não me enganou nem uma vez. Você espalhou pó de arroz pela casa, borrifou perfume e colocou a lanterna na lâmpada. Transformou isso aqui em Egito. E você é a rainha do Nilo, bebendo minha bebida. Sabe o que digo? Você ouviu?

**WOMAN**- Flores para os mortos. Coroas para os mortos. Flores para os mortos.

which I have never, never been guilty. I said to him. "thank you" but it was foolish of me to think that we could ever adapt ourselves to each other. Our ways of life are too different. Our backgrounds are incompatible. So farewell, my friend! And let there be no hard feelings...

**STANLEY** – was this before or after you got the telegram?

**BLANCHE** – telegram, telegram? As a matter of fact, the wire...

**STANLEY** – as a matter of fact there wasn't no wire at all. There isn't no millionaire! And Mitch didn't come in here with roses 'cause I know where he is. There isn't a thing but imagination. And lies and conceit and tricks. And look at yourself! Take a look at yourself in that worn-out Mardi Grass outfit, rented for fifty cents from some rag-picker! And with the crazy crown on! What kind of queen do you think you are? I've been on to you from the start! Not once did you pull any wool over this boy's eyes! You come in here and sprinkle the place with powder and spray perfume and stick a paper lantern over a light-bulb and lo and behold the place has turned into Egypt and you are the Queen of the Nile! Sitting on your throne and swilling down my liquor! You know what I say- ha-ha- do you hear me? Ha-ha-ha.

**WOMAN** – Flores, flores para los muertos!

Flores..., coronas para los muertos!

**BLANCHE** – No, not now. Now now.

**BLANCHE** – operator! Operator! What happened to the long distance? Never mind long distance. Get western union. Western union? Yes, take down this message. "desperate, desperate circumstances! Caught in a trap. Help me!

**OPERATOR** – Western Union (7x)

**STANLEY** – you left the phone off th'hook.

**BLANCHE** – let me- let me get by you

**STANLEY** – you want to get by me? Go ahead.

**BLANCHE** – stand over there.

**STANLEY** – you got plenty of room to walk by me now.

**BLANCHE** – I've got to get out somehow.

**STANLEY** – I think I'm going to interfere with you? Maybe you wouldn't be bad to interfere with...

**BLANCHE** – stay back! Don't you come toward me another step or I'll..

**STANLEY** – you what?

**BLANCHE** – some awful thing will happen! It will!

**STANLEY** – what are you putting on now?

**BLANCHE** – I warn you, don't I'm in danger.

**STANLEY** – what did you do that for?

**BLANCHE** – so I could twist the broken end in your face.

**STANLEY** – I bet you would do that.

**BLANCHE** – I would! I will if you...

**BLANCHE**- Agora não.

**STANLEY**- Telefonista? Que aconteceu com o interurbano? Ligue-me com o serviço telegráfico. Telégrafo? Está ouvindo? Anote uma mensagem. Situação desesperadora. Cai em uma cilada.

Socorro. Cai em uma cilada.

**OPERATOR** - Vou passar o Serviço telegráfico.

**STANLEY**- Deixou o telefone fora do gancho.

**BLANCHE**- Deixe-me passar.

**STANLEY**- Se quer passar, vá em frente.

**BLANCHE**- Fique ali.

**STANLEY**- Tem bastante espaço para passar.

**BLANCHE**- Quero sair.

**STANLEY**- Acha que vou impedir?

**BLANCHE**- Afaste-se. Fique aí ou eu...

**STANLEY**- Você o que?

**BLANCHE**- Uma coisa horrível acontecerá. Estou avisando. Não. Estou em perigo.

**STANLEY**- Por que fez isso?

**BLANCHE**- Posso rasgar seu rosto com a parte quebrada.

**STANLEY**- Aposto que faria isso.

**BLANCHE**- Faria. Farei, se você...

**STANLEY**- Quer um pouco de agitação?

**BLANCHE**- Tudo bem, vamos ter agitação.

**STANLEY**- Selvagem! Largue essa garrafa! Largue.

**STANLEY** – oh. So you want some rough-house!  
all right, let's have some rough-house! tiger-tiger!  
Drop the bottle-top! Drop it!

## SCENE ELEVEN

**STANLEY** – drew to an inside straight and made it, by God.

**PABLO** – Maldita sea tu suerte!

**STANLEY** – Put it in English, greaseball.

**PABLO** – I am cursing your rutting luck.

**STANLEY** – You know what luck is? Luck is believing you're lucky. Take at Salerno. I believe I was lucky. I figured that 4 out of 5 would not come through but I would... and I did. I put that down as a rule. To hold front position in this rat-race you've got to believe you are lucky.

**MITCH** –

you...you...you...brag...brag...bull...bull...

**STANLEY**: What's the matter with him?

**EUNICE**: I always did say that men are callous things with no feelings, but this does beat anything. Making pigs of yourselves.

**STANLEY**: What's the matter with her?

**STELLA**: how is my baby?

**EUNICE**: sleeping like a little angel. Brought you some grapes. Blanche? How is she?

**STELLA**: she wouldn't eat anything but asked for a drink. I just told her that – we've made arrangements for her to rest in the country. She's got it mixed in her mind with Shep Huntleigh.

**BLANCHE**: stella.

**STELLA**: yes, blanche?

**BLANCHE**: if anyone calls while I'm bathing take the number and tell them I'll call right back.

**STELLA**: yes.

**BLANCHE**: that cool yellow silk – the bouclé. See if it's crushed. If it's not too crushed I'll wear it and on the lapel that silver and turquoise pin in the shape of a seahorse. You will find them in the heart-shaped box. I keep my accessories in. And stella... try and locate a bunch of artificial violets in that box, too, to pin with the seahorse on the lapel of the jacket.

**STELLA**: I don't know if I did the right thing.

**EUNICE**: what else could you do?

**STELLA**: I couldn't believe her story and go on living with Stanley.

**EUNICE**: don't ever believe it. No matter what happens, you've got to keep on going.

**BLANCHE**: is the coast clear?

**STELLA**: yes, blanche.

**BLANCHE**: please close the curtains before I come out.

**STELLA**: they're closed.

**BLANCHE**: I have just washed my hair.

**STELLA**: did you?

**BLANCHE**: I'm not sure I got the soap out.

**EUNICE**: such fine hair.

**BLANCHE**: it's a problem. Didn't I get a call?

**STELLA**: who from Blanche?

**BLANCHE**: Shep Huntleigh?

**STELLA**: not yet, honey.

## ATO ONZE

**STANLEY**- Pedi uma seguida e veio.

**STANLEY** - Traduza isso, bigode. Sabe o que é sorte? É acreditar nela, só isso. Em Salerno, acreditei que ia ter sorte. Outros não conseguiram, mas eu consegui. Para vencer esta corrida, precisa acreditar que tem sorte.

**MITCH**- Você, você... fanfarrão!

**STANLEY**- O que há com você?

**EUNICE** - Essa é a maior idiotice. Sentar em volta da mesa para se ofender.

**STANLEY**- O que deu nela?

**STEVE** - Vamos, aposte.

**EUNICE** - E Blanche?

**STELLA**- No banho. E o bebê?

**EUNICE** - Dorme como um anjo. Trouxe uvas. Como ela está.

**STELLA**- Não come. Falei que arrumamos para ela descansar no campo mas está com a idéia fixa do cruzeiro com um antigo namorado.

**BLANCHE**- Se alguém telefonar, diga que chamarei em seguida. Veja se a roupa de seda amarela está amassada. Se não estiver, vou usar. E na lapela o broche de prata... prata e turquesa, em forma de cavalo marinho. Está em minha caixa de acessórios. Veja se encontra meu ramo de violetas na caixa. Usarei com o broche na jaqueta.

**STELLA**- Não sei se agi certo.

**EUNICE**- Que mais poderia fazer?

**STELLA**- Não podia acreditar nela e continuar com Stanley.

**EUNICE** - Nem pense nisso. Precisa ir em frente, querida. Não importa o que aconteça.

**BLANCHE**- O caminho está livre?

**STELLA**- Está, sim.

**BLANCHE**- Feche as cortinas antes que eu saia.

**STELLA**- Diga-lhe que está bonita. Estão fechadas..

**BLANCHE**- Só lavei os cabelos

**STELLA**- Lavou?

**BLANCHE**- Pode ter ficado xampu.

**EUNICE**- Tem lindos cabelos.

**BLANCHE**- São um problema. Alguém telefonou?

**STELLA**- Quem?

**BLANCHE**- Shep Huntleigh.

**STELLA**- Ainda não, querida.

**BLANCHE**- Estranho.

**STANLEY**- Vamos, Mitch.

**BLANCHE**- O que aconteceu aqui? Quero uma explicação. O que aconteceu? Por que me olham assim? Há algo errado comigo?

**EUNICE**- Está ótima, Blanche. Não é mesmo? Ouvi dizer que vai viajar.

**STELLA** - É, vai sair de férias.

**EUNICE**- Estou morrendo de inveja.

**BLANCHE**- Venham ajudar-me a me vestir.

**STELLA**- É o que queria?



**BLANCHE:** how strange!  
**STANLEY:** hey, Mitch, come to!  
**BLANCHE:** what's going on here? I want an explanation of what's happened here.  
**EUNICE:** hush! Hush! Honey!  
**BLANCHE:** why are you looking at me like that? Is something wrong with me?  
**EUNICE:** you look wonderful, Blanche. Don't she look wonderful?  
**STELLA:** yes.  
**EUNICE:** I understand you are going on a trip.  
**STELLA:** yes, Blanche is. She's going on a vacation.  
**EUNICE:** I'm green with envy.  
**BLANCHE:** help me, help me get dressed!  
**STELLA:** is this what you-  
**BLANCHE:** yes, it will do! I'm anxious to get out of here – this place is a trap!  
**EUNICE:** what a pretty blue jacket!  
**STELLA:** it's a lilac colored.  
**BLANCHE:** you're both mistaken. It's Della Robbia blue. Are these grapes washed? Washed, I said. Are they washed?  
**EUNICE:** they are from the French Market.  
**BLANCHE:** that doesn't mean they've been washed. Those cathedral bells – they're the only clean thing in the Quarter. Well, I'm going now. I'm ready to go.  
**EUNICE:** she's going to walk out before they get here.  
**BLANCHE:** I don't want to pass in front of those men.  
**EUNICE:** then wait'll the game breaks up.  
**STELLA:** sit down and ....  
**BLANCHE:**  
**EUNICE:** someone is calling for Blanche.  
**BLANCHE:** it's for me, then. Is it the gentleman I was expecting from Dallas?  
**EUNICE:** I think it is, Blanche.  
**BLANCHE:** I'm not quite ready.  
**STELLA:** ask to wait outside. Everything packed.  
**EUNICE:** they're waiting in front of the house.  
**BLANCHE:** they? Who's 'they'?  
**EUNICE:** There's a lady with him.  
**BLANCHE:** I cannot imagine who this 'lady' could be! how is she dressed?  
**EUNICE:** just – just a sort of a – plain-tailored outfit.  
**BLANCHE:** Possibly she's  
**STELLA:** shall we go now, Blanche?  
**BLANCHE:** must we go through that room?  
**STELLA:** I will go with you.  
**BLANCHE:** how do I look?  
**STELLA:** lovely.  
**EUNICE:** lovely.  
**STANLEY:** did you forget something?  
**BLANCHE:** yes! Yes, I forgot something!  
**STELLA –**

**BLANCHE-** Está ótimo. Estou louca para sair desta prisão.  
**EUNICE-** Que linda jaqueta lavanda.  
**STELLA -** É lilás.  
**BLANCHE-** Estão erradas. É azul della robbia. As uvas estão lavadas? Foram lavadas?  
**EUNICE-** São do mercado.  
**BLANCHE-** Não significa que as lavaram. O carrilhão da catedral... a única coisa boa neste bairro. Estou indo. Já estou pronta.  
**EUNICE-** Peça que esperem lá fora.  
**STANLEY-** Poderiam esperar aí fora?  
**THEY-** Certamente.  
**EUNICE-** Alguém procura por Blanche.  
**BLANCHE-** Então é para mim? É o cavalheiro de Dallas?  
**EUNICE-** Acho que sim, querida.  
**BLANCHE-** Ainda não estou pronta.  
**STELLA-** Peça que esperem lá fora. Já está tudo na mala?  
**EUNICE-** Stanley, ela já vai. Eles estão esperando lá fora.  
**BLANCHE-** Eles? Eles quem?  
**EUNICE-** Há uma senhora com ele.  
**BLANCHE-** Não posso imaginar quem seja. Como está vestida?  
**EUNICE-** Apenas um tailleur simples.  
**BLANCHE-** Pode ser que ela...  
**STELLA-** Vamos indo, Blanche?  
**BLANCHE-** Precisamos atravessar aquela sala?  
**STELLA-** Eu vou com você.  
**BLANCHE-** Como estou?  
**STELLA-** Adorável.  
**EUNICE-** Adorável.  
**BLANCHE-** Não se levantem. Vou apenas passar. Você ... não é o cavalheiro...que estou esperando. Este cavalheiro não é Shep Huntleigh.  
**STANLEY-** Esqueceu alguma coisa, Blanche?  
**BLANCHE-** Esqueci alguma coisa.  
**STELLA-** Que farão a ela?  
**STANLEY-** Ela já vem.  
**STELLA-** Não os deixe machucá-la. Que farão a ela?  
**STANLEY-** Quieta, querida. Ela disse que esqueceu alguma coisa.  
**NURSE-** Está bem.  
**STANLEY-** Blanche, o que esqueceu?  
**NURSE-** Não faz mal, pegamos depois.  
**STANLEY-** Mandaremos com o seu baú.  
**BLANCHE-** Não a conheço. Não a conheço. Quero ficar sozinha.  
**NURSE -** Vamos, Blanche.  
**STANLEY-** Só deixou frascos vazios de talco e perfume. A não ser que queira levar a lanterna de papel. Quer?  
**MITCH-** Você fez isso a ela. Você.  
**STEVE-** Mitch, fique quieto. Pare com isso.  
**MITCH-** Ele é o culpado. Ele fez isso com ela.

**MATRON** – hello, Blanche.

**STANLEY**: she says that she forgot something.

**MATRON**: That's all right.

**STANLEY**: what did you forget, Blanche?

**MATRON**: It don't matter. We can pick it up later.

**STANLEY**: sure. We can send it along with the trunk.

**BLANCHE**: I don't know you – I don't know you. I want to be – left alone – please.

**MATRON** ; now, Blanche.

**STANLEY**: you left nothing but spilt talcum and old empty perfume bottles – unless it's the paper lantern you want to take with you. You want the lantern?

**STELLA**: don't let them hurt her. What are they doing to her?

**MITCH** – you have done to her. You...

**MATRON**: These fingernails have to be trimmed. Jacket, doctor?

**DOCTOR**: Not unless necessary.

**DOCTOR**: Miss DuBois. It won't be necessary.

**BLANCHE**: ask her to let go of me

**DOCTOR**: yes, let go.

**BLANCHE**: whoever you are – I have always depended on the kindness of strangers.

**STELLA**: Blanche!

**STANLEY**: come on honey.

**STELLA**: don't touch me. Don't ever touch me again.

**STANLEY**: Stella/

Stteeeeeeeeeeeelllllllllaaaaaaaaaa!

**STELLA**: I'm not going back, not this time. Never going back again.

**STANLEY**- Deve estar maluco. Que está olhando. Nunca toquei nela.

**MATRON** - Precisamos cortar suas unhas. Amarramos, doutor?

**DOCTOR** - Só se for indispensável.

**BLANCHE**- por favor

**DOCTOR**- Não será necessário.

**BLANCHE**- Peça para ela se afastar.

**DOCTOR**- Afaste-se.

**BLANCHE**- Seja o senhor quem for ... sempre dependi da gentileza de estranhos.

**STANLEY**- Venha, querida.

**STELLA** - Não me toque. Nunca mais.

**STANLEY**- Venha cá, Stella.

**STELLA**- Não volto mais aqui. Dessa vez, não. Não volto mais. Nunca mais!

**An Overview of this Congress  
and  
Twenty Five Years of Congresses**

**M.A.K. Halliday**

University of Sydney

Certain motifs, and certain kinds of question, have been prominent in much of the work for which, over the years, linguists in various domains have built up the conceptual framework and the methodology of systemic-functional theory. To what extent do these motifs form a pattern? And what do they suggest for the future? In particular, is it possible to discern convergences, either disciplinary (towards a more integrated linguistics) or transdisciplinary (towards a rather different structure of knowledge)? Some reflections on the content and context of ISFC25.

## **Some characteristics of SFL-modelling: histories, encounters, futures - a continental perspective**

**Erich Steiner**  
Universität des Saarlandes

In this talk, I would like to identify some characteristics of an SFL-typical methodology of modelling language in use. A basic distinction among those characteristics is that between distinctions arising from debates within the field of language study and those due to debates outside, the fields of application. The first type of debates, "internal" ones, will be the focus of this talk, but we shall not completely neglect the other type, "external" debates.

Some of the characteristics arising out of internal debates will be seen to go back to the particular roots of SFL in the history of ideas about language during the past 100 years. Some others are due to encounters which SFL has had with other fields of language study more recently. Beyond this, an attempt will be made to view SFL in some of its current contexts, adopting perspectives of fields such as philology, technology, cultural studies, and possibly one or two others.

It will then be argued that the possible and actual futures of SFL depend on the interaction between factors internal to the world of scientific argumentation, and between factors external to it. Some of the external factors will at least be identified. Finally, a projection will be attempted of some important lines of development for SFL in its short- and medium-term future.

The perspective adopted in this talk will be a "continental" one in that it foregrounds themes and strategies which are typical of such a perspective rather than, say, of a US-American, Latin-American, or Australian point of view. A continental perspective is also an outside perspective if we agree that SFL, in terms of the spatial metaphor adopted here, arguably has many of its roots in Great Britain, North-America, Australia and possibly Asia, rather than in Continental Europe - although this assertion may be less true than it sounds initially.

**Subject: Re: I need your help again!**

**Date:** Mon, 01 Jun 1998 19:32:51 +1000

**From:** Christian Matthiessen <cmatthie@laurel.ocs.mq.edu.au>

**Organization:** Macquarie Uni

**To:** "luciany m. da silva" <luciany@cce.ufsc.br>

Dear Luciany,

Thanks for your message.

luciany m. da silva wrote:

> Dear Christian Matthiessen

>

>

>

> Since you so kindly answered my previous e-mail, I thought you would  
> not mind answering two questions more. I have been working on my  
> corpus

> that consists of the processes into which Stanley Kowalski (from A  
> Streetcar Named Desire - Tennessee Williams) inscribes Blanche DuBois  
> and also the processes into which she inscribes herself. However, as I  
>

> am not a native speaker of English, I am finding some difficulties in  
> classifying the processes that some verbs are realizing.  
> Can you help me out?

Very happy to try!

>

>

> for example:

> Is "surprise" a material or mental process?

> "I have not been so surprised in my life!"

> it seems to me that to surprise is to cause someone to be surprised  
> therefore it should be mental but at the same time, someone does  
> something to cause a surprise and maybe it could be material.

I have yet another alternative for you! -- Relational:

"I	have not been	so surprised	in my life!"
Carrier	Process	Attribute	Location: time

The mental alternative is:

"I	have not been	so surprised	in my life!"
Sensor	Process: passive		Location: time

This is a tricky area where the grammar of English (and many other languages) offers two models of emotion -- one mental and one relational. In the mental model, emotion is construed as a process unfolding through time; in the verbal model, it is construed as a quality ascribed to a Carrier.

According to the relational interpretation, this clause would be like "I have not been so happy ..." -- that is, with the participial verb form "surprised" serving like an adjective: we can intensify it like an adjective, e.g. I was >>very<< surprised. If there was an explicit Phenomenon marked by "by" -- something like "I have not been so



surprised by anything in my life", this would clearly indicate that the clause should be interpreted as a passive mental one.

(Some effective mental clauses [clauses of the 'please' type] resemble material clauses in that they can be configured with a resultative Attribute -- "they scared him stiff", for example (cf. material: "they shot him dead"). But your example seems to me to be more towards the relational side, with "surprised" as a kind of quality of emotion.

> my other question concerns the verb to entertain:

>

> "I shall be entertained in style" Is it mental or material>

Material, I think. This is "entertain" in the sense of 'wine and dine' (i.e. treat with material goods or services) rather than "entertain" in the sense of 'amuse' or the like. Consequently, this clause could not be construed with a 'fact' clause (unlike comparable mental clauses); we would not expect to get:

"I shall be entertained in style by the fact that they are great hosts".

This example is decidedly odd.

>

>

> THANK YOU IN ADVANCE FOR YOUR HELP!!!

Very happy to! (I'll be away from Sydney and e-mail from the end of this week until mid August so if I don't answer any questions you post in June or July it will only mean that I won't have seen them!)

Happy analysis and interpretation! I look forward to hearing more about your work.

All the best,

Christian

Gloria, 20:21 21/10/98 -0, En: I need your help again!!

Reply-To: "Gloria" <gil@cce.ufsc.br>  
From: "Gloria" <gil@cce.ufsc.br>  
To: <luciany@cce.ufsc.br>  
Subject: En: I need your help again!!  
Date: Wed, 21 Oct 1998 20:21:43 -0200  
X-MSMail-Priority: Normal  
X-MimeOLE: Produced By Microsoft MimeOLE V4.72.3110.3  
X-Status:

67Wn2, 0n, 0α<sup>2</sup>, 0n, 0α3 → 0≡≡ | °Ç>ÇÇ~≈↑ | L≡°♥α▼°L.

-----Botschaften und Privat-----

e: Christian Matthiessen <cmatthie@laurel.ocs.mq.edu.au>

ara: Gloria Gil <gil@cce.ufsc.br>

ata: Terça-feira, 20 de Outubro de 1998 09:58

ssunto: Re: I need your help again!!

Hi Luciany,

Many thanks for your message - great to hear from you. Sorry about the delay in getting back to you. We're just back from a mid-semester break.

Gloria Gil wrote:

```
> Hi, How are you doing? It has been a long time since we spoke last
> time.
> I have been busy writing my thesis
```

Great - sounds like it's proceeding according to plan.

- and I have had some problems in
- identifying processes. I thought you could help me a little.
- I just want to know if you think my choice was successful or not.

· I MEAN TO BE NICE AND SAY "WHAT A CONVENIENT LOCATION AND SUCH.  
· PROCESS: VERBAL

I said in my paper that I think Mean in the sense of rephrasing and correcting whatever was said before is in the borderline between Mental

and ~~material~~. In Portuguese the translation for this verb is WANT TO SAY. Maria Lucia says the member of the advisory table would say that I am interpreting too much, not having any bibliography supporting it. that is why I decided to ask someone, that I know, can answer ~~me~~ this question.

think "mean to be" can be interpreted as a Process in a 'relational' clause - a Process realized by a hypotactic verbal group complex of rejection (IFG pp. 289-291). It would be related to "intend to be", "want to be", "resolve to be" etc., and by a further step to "am".

inted for luciany silva <luciany@cce.ufsc.br>

1

I	mean to be	nice	— hypotactic v.gp.
complex: projection			
I	am	nice	
I	seem to be	nice	hypotactic v.gp.
complex: elaboration			
I	try to be	nice	hypotactic
v.gp. complex: extension			
Carrier	Process	Attribute	

>  
>  
> I CALLED HIM A LITTLE BOY  
> is that verbal or relational? as little boy is an attribute I thought  
> it  
> would better fit in the relational perspective. Do you agree?

Yes, I agree. I would treat it as an 'assigned' 'attributive' clause with an Agent/ Attributor (thus 'effective' rather than 'middle'):

I	called
him	a little boy
Attributor	Process
Carrier	Attribute
Agent	
Medium	Range

This makes it possible to relate "He is a little boy" to "I called him a little boy".

>  
>  
> Is the process EXHAUST Material?

I would think that in most cases (perhaps all!), "exhaust" is used in 'material' clauses. As in:

The Bill, providing \$990 m. in additional aid for unemployed who have EXHAUSTED their benefits, followed on the heels of the Feed Grains Bill passed earlier in the day - after two months in office President Kennedy has now seen his first major proposals enacted into law.

Analysis:

who	have exhausted	their benefits
Actor	Process	Goal

with "exhaust" in the sense of 'use up'.

Or as in:

It may be that his ubiquitous talent (he supervises costume down to the last buttonhole) EXHAUSTS him.

>  
>  
>Analysis:

> his ubiquitous talent exhausts him  
> Actor Process Goal

>with "exhaust" in the sense of 'tire, make tired'. (It may be that there  
>is a 'mental' variant of this sense, as perhaps in "It exhausts him that  
>he is so talented" - 'make mentally tired'.)

>>  
>>  
>> I think that is all. Thank you in advance.  
>> I know you are very busy but since you were very kind answering all my  
>> doubts. I decided to bother you once more.

>No bother!

>>  
>> Ah, there is something I would like to ask you!  
>> Maria Lucia, my adviser, was presenting in a congress. And used that  
>> figure there is in your book: Martin, Matthiessem and Painter (i don't  
>> remember the year and the page, now). the one in which there is a  
>> circle  
>> with actor written inside it, and two arrows, one with process and the  
>> other with goal. someone in the audience asked her why the goal was in  
>> a  
>> form of an arrow if there wasn't anything else after it.

>I think this is Figure 4.2 on p. 111 and I'm pretty sure I drew the  
>original diagram. I think I had intended to Goal to be represented by an  
>"impacted" circle - a circle with a dent in it, rather than like another  
>arrow ...

>> At the moment  
>> he asked that we noticed that we hadn't thought about that detail. I  
>> said that maybe the goal could extend to another participant that is  
>> the  
>> beneficiary and I think it makes sense. I want to ask you that: Was  
>> that  
>> on purpose? Does my answer have something to do with the reason why  
>> the  
>> goal is in the shape of an arrow?

>... but I think that one can also motivate the arrow-like representation  
>along the lines you suggest: by being impacted, the Goal is transformed  
>in some way - transformed into another state. This may be another state

>of ownership – coming into the possession of a Recipient, another state  
>of Location, another state of qualities (potentially represented by a  
>resultative Role or Attribute):  
> Actor      Process      Goal                      representation of transformed  
>state:  
>  
>    She            gave            the vase            [Recipient:] to his aunt  
>                   put                                      [Location:] on the  
>table  
>                   painted                                      [Attribute:] blue  
>                   broke                                      [Role:]            into tiny  
>pieces  
>  
>

I hope your work is going well – and that you had a wonderful trip back from the UK.

All the best from late spring in Sydney,

Christian



**Subject: Re: question**

**Date:** Sat, 24 Oct 1998 22:18:23 +0000

**From:** Christian Matthiessen <cmatthie@laurel.ocs.mq.edu.au>

**Organization:** Macquarie University

**To:** sys-func <sys-func@uts.edu.au>

william armour wrote:

> dear colleagues,  
>  
> i am seeking your opinions on the following question which is critical  
>  
> to the argument i am creating in my thesis regarding second language  
> learning and identity.  
>  
> i have recently reread halliday's ifg (2nd edition) account on the  
> ideational metafunction especially TRANSITIVITY: p. 108 "modelling  
> experience: language enables human beings to build a mental picture of  
>  
> reality, to make sense of what goes on around them and inside them".  
> You  
> are aware halliday identified 6 PROCESS TYPES in english: material  
> behavioural, mental, verbal, relational, existential.  
>  
> in Teruya 1998 (paper delivered at ISFC Cardiff), my colleague  
> identifies only 4 PROCESS TYPES in japanese: material (doing and  
> happening, behaviour), mental, verbal, relational (existential and  
> expansion).  
>  
> my question is: does this make a difference to how an english language  
>  
> speaker and a japanese speaker construct their individual world views,  
>  
> essentially seeing the world differently due to the difference in  
> PROCESS TYPES ?  
>  
> to my mind there is only a subtle difference between the languages or  
> is  
> this actually a significant difference ?

As far as I understand, this is not a difference between English and Japanese in the first instance but rather a difference in the choice of primary delicacy for the system of PROCESS TYPE: in IFG, 'behavioural' and 'existential' are distinct process types; but in my own "Lexicogrammatical cartography", they are grouped with 'material' and 'relational', respectively - and both accounts are concerned with English. Both 'behavioural' and 'existential' clauses are minor process types; and it is quite possible - even likely - that they turn out to be "swing categories" when we move across languages. (By a "swing category" I mean - following Talmy Givón - a category that is aligned with different categories in different languages. His example was that of adjectives - sometimes they are aligned with nouns, sometimes with verbs.) For example, many languages seem to construe a closer relationship between 'existential' and 'possessive' than (standard) English does (Mandarin Chinese being one example, with the verb "you" as the unmarked choice in both 'existential' and 'possessive' clauses).

>

>  
 > a note on english behavioural processes: halliday lists many and when  
 > i  
 > thought about them in japanese such as cough (seki o dasu) dream (yume  
 > o  
 > miru) worry (shimpai suru) etc. teruya is probably right in collapsing  
 >  
 > them into material processes, though there are some alternative views  
 > such as tatsuki's work on the so-called 'kyoto  
 > grammar' (more along the lines of robin fawcett's cardiff grammar)  
 >  
 > the way a japanese speaker views reality is different from an english  
 > speaker's, based on TRANSITIVITY, is this right ?

Yes, in the sense that Japanese and English provide different models for  
 construing our experience of the world around us and inside us (notice  
 that I'm avoiding "reality"! ). How and to what extent these models  
 differ from one another and resemble one another is of course a  
 significant research question. As both M.A.K. Halliday and Jim Martin  
 have emphasized, we have to look for "syndromes" (Halliday's term) or  
 "conspiracies" (Martin's term) rather than isolated features. The best  
 illustration of what this means is Jim Martin's 1988. Grammatical  
 conspiracies in Tagalog: family, face and fate — with reference to  
 Benjamin Lee Whorf. Michael J. Cummings & William S. Greaves James D.  
 Benson (ed.), Linguistics in a Systemic Perspective. Amsterdam:  
 Benjamins. pp. 243-300. In his work on Pitjantjatjara, David Rose has  
 built up a powerful account of similarities and differences between the  
 "Western Desert Code" and English. His work is particularly important  
 since there is good reason to expect that there would be a considerably  
 greater difference between Pitjantjatjara and English/ Japanese than  
 between English and Japanese. David is able to identify significant  
 differences (cf. Rose, David. 1993. "On becoming: the grammar of  
 causality in Pitjantjatjara and English." Cultural Dynamics 6.1-2:  
 42-84.) and to debunk certain myths — such as the myth about hugely  
 different interpersonal systems.

> to preempt any comments, one colleague offers that "the difference  
 > cognitively in terms of world views would be minimal.

I don't know what the basis for that claim would be ... As I noted  
 above, I think any claims for difference or similarity can only be made  
 after quite extensive investigations of both languages (such as Teruya's  
 investigation that you refer to). There are suggestive differences  
 between Japanese and English — for example, it seems that Japanese has a  
 much more constrained category of agent-hood than English — and also a  
 more constrained category of sayer-hood. But in order to show that they  
 are significant differences in models for construing experience, we  
 would have to point to whole syndromes/ conspiracies of features, the  
 way that Jim Martin is able to do for Tagalog and David Rose for  
 Pitjantjatjara.

> However, if you  
 > want to argue the point, you will probably find evidence in the  
 > mood/modality structure of Japanese rather than in the transitivity  
 > structure".

Yes, I think this is an important point: we can look for similarities/  
 differences within each metafunction; and we can then also see if there  
 are patterns of resonance across the metafunctions. (For example, there  
 would seem to be a connection between the relatively open category of  
 Agent in English and the relatively open category of Subject and the

move in the history of the language towards the unmarked mapping of  
(topical) Theme/ Subject.)

> what i am trying to work out is where is the linguistic evidence from  
> an  
> sfl perspective to suggest that a difference exists in the world view  
> due to language spoken (sapir-whorf stuff)...

The linguistic evidence would be found in pervasive patterns - the syndromes/ conspiracies referred to above - rather than in local or isolated features. (We also have to take account of variation within a given language.) The basic SFL position is a constructivist one: using ideational resources, we construe our experience of the world - transform it into meaning. One of the most powerful sources of evidence for this is Clare Painter's work on "learning through language in early childhood" - in various publications, but in a forthcoming book: Clare Painter, 1998, Learning through language in early childhood. London: Cassell. HB 0 304 70056 8. It's supposed to appear in December. (For general discussion, see another forthcoming book: M.A.K Halliday & C. Matthiessen, in press, Construing experience through meaning: a language-based approach to cognition. London: Cassell. For discussion, see also Halliday, M.A.K. 1992. "New ways of meaning: a challenge to applied linguistics." Greek Applied Linguistics Association, Journal of Applied Linguistics 6.)

Cheers,

Christian



Boxoffice Movie Review Search

## A STREETCAR NAMED DESIRE (1951)

Warner Bros. 125 min.



This faithful picturization of Tennessee Williams' grim and depressing drama of Southern decadence will shock many regular picturegoers just as it will be widely praised and discussed by sophisticated patrons. Because of the realism of its squalid way of life, the earthy quality of chief characters and its frankness in dwelling on sex, it is strictly adult fare. The fame of the Broadway stage hit, which won the Pulitzer Prize and toured the key cities, and curiosity about Vivien Leigh's portrayal will attract feminine fans and insure strong grosses in the metropolitan centers. It's too talky and slow-moving for neighborhood or action houses. This is a sordid tale of unhappy humans and director Elia Kazan has spared the audience nothing by revealing the savage brutality of Marlon Brando's Polish husband and the neurotic behavior of Vivien Leigh's faded Southern Belle. Kim Hunter is outstanding as the pregnant wife.

### THE STORY:

Vivien Leigh, a faded, neurotic schoolteacher, takes a streetcar named desire in New Orleans and arrives at the shabby home of her sister, Kim Hunter, and the latter's coarse, earthy husband, Marlon Brando. Brando resents Vivien's fastidious behavior and her trunkful of finery while she is repelled by his bad manners and rowdy friends. But when she is attracted by Karl Malden, a shy factory-worker, Brando makes inquiries and learns about Vivien's unsavory past. He tells Malden and ruins Vivien's one chance to marry. While his wife is having a baby, Brando comes home drunk and tries to attack his sister-in-law. Vivien's mind is gone and she is taken away to an institution.

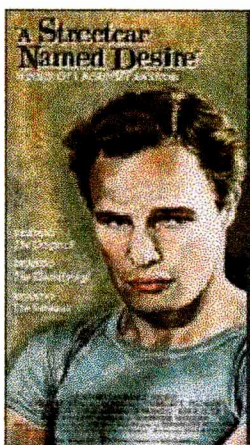
### CATCHLINES:

Vivien Leigh again portrays a southern belle in Tennessee Williams' vivid play of colorful New Orleans... Winner of the Pulitzer Prize and the New York Drama Critics Award for the best play... A heart-tugging story of frustrated, earthy humans... Elia Kazan re-creates his magnificent stage success based on Tennessee Williams' outstanding play.

*Reviewed: June 16, 1951*





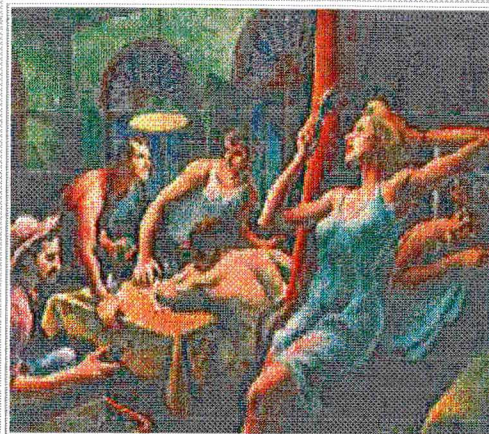


Faded Southern belle Blanche DuBois (Vivien Leigh) comes to visit her pregnant sister Stella (Kim Stanley) in a seedy section of New Orleans. Blanche's stay does not rest well with Stella's boorish husband Stanley Kowalski (Marlon Brando); he not only regards Blanche's aristocratic affectations as a royal pain, but he also thinks that she's holding out on inheritance money that rightfully belongs to Stella. On the fringes of sanity, Blanche is trying to forget her checkered past and start life anew. Attracted to Stanley's best friend Mitch (Karl Malden), she glosses over the less savory incidents in her previous life. Fed up with Blanche, Stanley does a little digging around and discovers that his sister-in-law had been virtually driven out of her previous place of residence due to her promiscuity. He reports this information to Mitch, thereby squashing

Blanche's romantic aspirations. As Stella and her new baby rest in hospital, a drunken Blanche stages a final confrontation with Stanley-who, partly out of lust, partly out of revenge, rapes her. Completely driven round the bend by this act, Blanche is carted off to a mental institution. This is where the original Tennessee Williams stage production of [A Streetcar Named Desire](#) comes to an end; to mollify the censors, the film version concludes with Stella, her baby in tow, walking out on Stanley for good and all. Other emendations made for the benefit of the Production Code people included the removal of all references to homosexuality, and the toning down of certain "erotic" passages in Alex North's musical score! (these "dirty" intonations were restored by the AFI in the mid-1980s). Three of the four principals-Marlon Brando, Kim Stanley, Karl Malden-had previously been seen in the Broadway version of [Streetcar](#). The original Blanche DuBois was Jessica Tandy, though Vivien Leigh had played the role in the London version. While he is said to dislike the character of Stanley Kowalski, Marlon Brando's future film stardom was assured by his definitive portrayal of the role. Brando lost out to Humphrey Bogart for the 1951 "best actor" Academy Award, but Leigh, Hunter and Malden all won Oscars. To date there have been two TV-movie remakes of [Streetcar](#), neither of them totally achieving the raw intensity of the original. -- Hal Erickson

# Tandy vs. Tennessee

When the original production of *A Streetcar Named Desire* was in the midst of success, Tennessee Williams wrote to Jessica Tandy ("Blanche"), about a photo that was intended to be given as a Christmas gift to the producer, Irene Selznick. Williams was asked to see if Jessica Tandy (who later appeared in *Driving Miss Daisy*) would pose for a photographic replica of a Thomas Hart Benton painting. The painting depicts the poker scene from *A Streetcar Named Desire* with Blanche in the foreground in a racy blue dress. Through a series of letter exchanges, Jessica Tandy reminds Tennessee Williams that his Blanche was not intended to appear as a victim.



Dear Jessica:

I have been appointed intermediary in the delicate matter of persuading you to pose for a photographic duplication of the Thomas Hart Benton painting which our lady Producer is to be surprised with at Christmas. I have seen a picture of the painting. It looks marvelous and of course Benton is a very outstanding painter. I can see how Blanche's dress, or lack of it, might offend you, but I am assured that you will not have to be so anatomical and I suppose the idea is an excellent piece of promotion. Myself I don't see it is vulgar, but I cannot swear that my sense of vulgarity is the most impeccable in the world.

Even,

Tennessee

P.S. I believe Blanche would--after some initial protest.



Dear Tennessee:

You have the wrong impression of my objection to posing for a photographic duplicate of the Benton picture.

Eight times a week, and to progressively less sensitive audiences, I have to make clear Blanche's intricate and complex character..her background..her pathetic elegance..her indomitable spirit..her innate tenderness and honesty..her untruthfulness or manipulation of the truth..her inevitable tragedy.

My protagonist Stanley..my executioner as you put it..is comparatively simple and easy for an audience to understand.

The setting is a wonderful mixture of the qualities of both these characters..decayed elegance and sheer unadulterated guts.

I share your admiration for Benton as a painter, but in this painting he has chosen to paint, it seems to me, the Stanley side of the picture. Even in the set, you are more conscious of telegraph poles than scrolled ironwork.

There has always been a part of the audience who obviously expects a sexy, salacious play. I don't want to do anything which will lead future audiences to think that they are going to see sex in the raw, as it were.

I respect Mr. Benton's right to paint any facet of the play that he sees and to exaggerate it in order to make clear his impressions.

Please believe me when I say that Blanche's lack of dress has nothing at all to do with my objection.

I suppose the idea of printing the two photographs is an excellent piece of promotion. It is bound to bring a lot of people into the theatre, but we have no empty seats...

Print the Benton picture...but no duplicate photograph. If Look's interest is really in Mr. Benton's painting, they should be content.

There, Mr. Intermediator, I: my initial protest. What do you say to that?

Truly Affectionately,

Jessica

Dear Jessica:

Mum, many thanks for your letter on the Benton picture. You are so right that it really makes me ashamed of having lent my casual support to the idea. What you say about Bluncke suddenly recalls to me all of my original conception of the character and what it was to me, from which you, in your definition, have never once drifted away. . . . Yes, the painting is only one side of the play, and the Stanley side of it. Perhaps from the painter's point of view that was inevitable. A canvas cannot depict two worlds very easily: or the tragic division of the human spirit; at least not a painter of Benton's realistic type. Well, I am still an admirer of the painting, but, believe me, still more an admirer of yours for seeing and feeling about it more clearly than I did at first, and I should have felt the same way.

With love,  
Tennessee

## Playwright Setting & Characters Poetic References

### Discussion Topics Tandy vs. Tennessee





D E S E R E T N E W S

# Movie review

## A Streetcar Named Desire

Reviewed 06/10/1994

**By Chris Hicks**

Deseret News movie critic



Though they were initially released nearly 20 years apart, there are significant parallels to be noted in "A Streetcar Named Desire" and "Midnight Cowboy," both in terms of how influential and groundbreaking they were

cinematically, and how they shook the nation right down to its moral fiber.

That these productions both came out of Hollywood, and that they helped change the way we look at film, speaks to the power of the art of cinema, even when that art is manipulated by the "establishment."

That they both caused changes in the rating systems that existed during their respective time periods also speaks to that power - as well as to the power of box office revenues, since both films were also financially successful. (Both also won a number of important Oscars.)

Of course, their being reissued at this moment in time is purely coincidence - as is the fact that they are playing in tandem at the Tower Theater beginning this weekend.

But watching them again in such close proximity certainly provides a fascinating history lesson.

- "A STREETCAR NAMED DESIRE" is, of course, Elia Kazan's 1951 film version of Tennessee Williams' play, though it was watered down somewhat to appease the enforcers of Hollywood's Production Code, which was still in force.

This reissued print includes about three minutes of restored footage, which Kazan had reluctantly trimmed because the powers that be felt the images here were too strong for middle America.

In retrospect, of course, the material seems quite tame - or rather, Kazan's treatment of the material.



### A STREETCAR NAMED DESIRE:

**Vivien Leigh, Marlon Brando, Kim Hunter, Karl Malden. Rated PG (violence, adult themes)**

[Movie section front page](#)

[Deseret News front page](#)

There is a wife-beating scene, a brutal rape and all kinds of anti-social and amoral behavior. But because much of it occurs just off-screen or because a scene cuts away before the action gets too graphic, it's a far cry from what filmmakers frequently display on the screen these days.

And while there's no question that even now the material is perhaps toned down a bit too much, so that there is more ambiguity than Williams intended, the film is no less powerful or striking.

The central character is Blanche Dubois, played superbly by Vivien Leigh, whose own real-life instability probably lent some unintended authenticity to the character. But the powerhouse performance that rumbles and resonates even when the character isn't on screen is Stanley Kowalski, played unforgettably by Marlon Brando.

This is young Brando with toned-up muscles and a fierce look that belies the bloated, inarticulate image that most readily comes to mind today. And seeing this film on the big screen will help modern audiences understand why he was such an incredible influence in his heyday.

The story centers around the fragile and wounded Blanche moving in with her sister Stella (Kim Hunter, who is also superlative) in the rundown two-room New Orleans tenement she shares with her husband, Stanley.

Blanche's relationship with the ineffectual Mitch (Karl Malden, also delivering a terrific performance), her observations about her sister's resignation, and, ultimately, her love-hate relationship with Stanley, make up the film's primary interaction.

With her self-centered, nonstop chatter, and her inability to see life for what it is rather than what she thinks it should be, Leigh's Blanche is both helpless and shameless. And Brando's Stanley is animalistic, crude and, yet, quite intelligent.

The restored moments here are mainly little touches - reaction shots, closeups - with the majority of restored film being the scene that follows Stanley beating his pregnant wife. Stella's halting walk down a flight of stairs as she returns to Stanley's arms after his mournful pleading is one startling, sensuous scene - and it was too much for 1951's Hollywood censors.

The result is a movie that is changed in subtle ways to more specifically reveal Williams' important subtext and the powerful performances remain untarnished by time. As such, "A Streetcar Named



"Desire" remains a great film and is highly recommended.

Supporting actor Oscars went to Hunter and Malden, who, with Brando, re-created their Broadway roles (Kazan had also directed the play on Broadway). Leigh won as best actress, her second Oscar. (Leigh's first was in 1939, for playing Scarlett O'Hara in "Gone With the Wind.")

This restoration has received a PG rating for violence and adult themes.

- "MIDNIGHT COWBOY" has never held the same fascination for me, though most national critics consider it one of the best films ever made.

I appreciate the performances by Jon Voight, as Joe Buck, and Dustin Hoffman, as Enrico "Ratso" Rizzo, as well as their relationship, which develops over the course of the picture. But watching it again reminded me that their relationship is only a small part of the film, and most of the other vignettes, about displaced cowboy Joe's experiences in seedy Manhattan, are simply not as compelling.

Released in 1969, "Midnight Cowboy" also contains much of the same, flashy technique that marked Hoffman's first successful film, 1967's "The Graduate" (not to mention its many imitators). There are quick cuts, fuzzy flashbacks (sometimes in black and white), dizzying camera work and other technically distracting elements that often do not serve the story very well.

This one is being re-released to celebrate its 25th anniversary. The film is the same one we've had available for the past two-and-a-half decades, and is recommended here primarily for Hoffman and Voight, who offer a serious lesson in film acting.

"Midnight Cowboy," which won Oscars as best picture and for its direction (John Schlesinger) and screenplay (Waldo Salt), is rated R for violence, sex, nudity, profanity, vulgarity and drugs.

---

© 1994 Deseret News Publishing Co.





Search for title/name:

☒ Title ☐ Name
[more search options](#)**Streetcar Name...****Overview:**[main details](#)[combined details](#)**Credits:**[full cast and crew](#)[company credits](#)**Awards & Reviews:**[user comments](#)[external reviews](#)[newsgroup reviews](#)[awards & nominations](#)[user ratings](#)[recommendations](#)**Plot & Quotes:**[plot summary](#)[plot keywords](#)[Maltin summary](#)[memorable quotes](#)**Fun Stuff:**[trivia](#)[goofs](#)[soundtrack listing](#)[crazy credits](#)[alternate version](#)[details](#)[movie connections](#)**Other Info:**[merchandising links](#)[business information](#)[release dates](#)[filming locations](#)[technical specifications](#)[laserdisc details](#)[DVD details](#)[literature listing](#)

## Plot Summary for Streetcar Named Desire, A (1951)

Set in the French Quarter of New Orleans during the restless years following World War Two, A STREETCAR NAMED DESIRE is the story of Blanche DuBois, a fragile and neurotic woman on a desperate prowl for someplace in the world to call her own. After being exiled from her hometown of Laurel, Mississippi for seducing a seventeen-year-old boy at the school where she taught English, Blanche explains her unexpected appearance on Stanley and Stella's (Blanche's sister) doorstep as nervous exhaustion. This, she claims, is the result of a series of financial calamities which have recently claimed the family plantation, Belle Reve. Suspicious, Stanley points out that "under Louisiana's napoleonic code what belongs to the wife belongs to the husband." Stanley, a sinewy and brutish man, is as territorial as a panther. He tells Blanche he doesn't like to be swindled and demands to see the bill of sale. This encounter defines Stanley and Blanche's relationship. They are opposing camps and Stella is caught in no-man's-land. But Stanley and Stella are deeply in love. Blanche's efforts to impose herself between them only enrages the animal inside Stanley. When Mitch -- a card-playing buddy of Stanley's -- arrives on the scene, Blanche begins to see a way out of her predicament. Mitch, himself alone in the world, reveres Blanche as a beautiful and refined woman. Yet, as rumors of Blanche's past in Laurel begin to catch up to her, her circumstances become unbearable.

Summary written by [Mark Fleetwood {mfleetwo@mail.coin.missouri.edu}](mailto:mfleetwo@mail.coin.missouri.edu)

Blanche is in real need of a protector at this stage in her life when circumstances lead her into paying a visit to her younger sister Stella in New Orleans. She doesn't understand how Stella, who is expecting her first child, could have picked a husband so lacking in refinement. Stanley Kowalski's buddies come over to the house to play cards and one of them, Mitch, finds Blanche attractive until Stanley tells him about what kind of a woman Blanche really is. What will happen when Stella goes to the hospital to have her baby and just Blanche and her brother-in-law are in the house?

posters and links

**External Links:**

*on tv, schedule links*

*cinema show times*

*official-site*

*miscellaneous*

*FAQ*

*photographs*

*sound clip(s)*

*video clip(s)*

**Related Pages:**

view previous title

title index

view next title

**User Comments:**

Manolis Dounias

Athens, Greece

**Date:** 8 December 1998

**Summary:** A true milestone in cinema history

"A Streetcar Named Desire" is along with "Who's Afraid of Virginia Woolf" the best movies adapted from a play ever. Vivien Leigh is excellent in the most difficult role of the world theatre and far more impressive here than in "Gone With the Wind". With the performance she gives she proves what a great actress really means. Marlon Brando is equally impressive in a role that made him a star. He gives a different dimension to Stanley and introduces method acting to Hollywood. This role that deserved an Oscar is maybe the best of his career. Kim Hunter and Karl Malden are ideal in the supporting roles. The scene that Stanley and Stella are reconciled after a fight they have is full of passion and desire and is now regarded a classic. But the person that created the atmosphere and helped the actors create their roles is Elia Kazan (to me he is the best director ever lived). Kazan manages to create a great atmosphere and make the movie not be just another stagy play. "A Streetcar Nemed Desire" is undoubtedly a milestone in cinema's history that nobody should miss.

Check for other user comments.

or Read customer reviews at Amazon.com.

I've seen this movie and would like to  on it

**Update Information:**

Errors and omissions on this page may be reported to the IMDb editors by pressing the button below where they will be examined and, if accepted, included in a future update.

[Home](#) | [Search](#) | [Index](#) | [Cool Today](#) | [News](#) | [Box Office](#) | [Award Winners](#) | [Help](#) | [About](#)